বোধপ্রকাশং শব্দশাস্ত্রং
ফিরিঙ্গিনামুপকারার্থং
ক্রিয়তে হালেদঙ্গ্রেজী

A GRAMMAR OF THE BENGAL LANGUAGE

BY

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ইন্দ্রাদয়োপি যস্যান্তং নয়যুঃ শব্দবারিধেঃ।
প্রক্রিয়ান্তস্য কৃৎস্নস্য ক্ষমোবক্তুং নরঃ কথং॥

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PREFACE.

THE wisdom of the Britiſh Parliament has within theſe few years taken a deciſive part in the internal policy and civil adminiſtration of its Aſiatic territories; and more particularly in the Kingdom of Bengal, which, by the moſt formal act of authority in the eſtabliſhment of a Supreme Court of Juſtice, it has profeſſedly incorporated with the Britiſh Empire. Much however ſtill remains for the completion of this grand work; and

and we may reaſonably preſume, that one of its moſt important deſiderata is the cultivation of a right underſtanding and of a general medium of intercourſe between the Government and its Subjects; between the Natives of Europe who are to rule, and the Inhabitants of India who are to obey. The Romans, a people of little learning and leſs taſte, had no ſooner conquered Greece than they applied themſelves to the ſtudy of Greek: They adopted its Laws even before they could read them, and civilized themſelves in ſubduing their enemies. The Engliſh, who have made ſo capital a progreſs in the Polite Arts, and who are maſters of Bengal, may, with more eaſe and greater propriety, add its Language to their acquiſitions: that they may explain the benevolent principles of that legiſlation whoſe decrees they inforce; that they may convince while they command; and be at once the diſpenſers of Laws and of Science to an extenſive nation. This ſubject has hitherto been utterly diſregarded in Europe; and it is ſcarcely believed that Bengal ever poſſeſſed a native and peculiar dialect of its own, diſtinct from that idiom which, under the name of *Moor's*, has been ſuppoſed to prevail over all India. To remove theſe prejudices, and to contribute my ſlender mite to the public ſervice, I have attempted the following grammatical explanation of the vernacular language of Bengal

Bengal: in which my principal aim has been to comprehend every thing neceſſary to be known; not contenting myſelf with a ſuperficial or partial view, nor confining my obſervations to the more obvious particularities. A ſhort treatiſe, when preceded by other more copious and diffuſive compilations on the ſame ſubject, may perhaps paſs for a judicious abſtract, or an elegant compendium; but every omiſſion of the writer who hath choſen an unhandled topic will be imputed to ignorance or neglect, by thoſe whoſe ſubſequent diſcoveries may have furniſhed more complete information.

The grand Source of Indian Literature, the Parent of almoſt every dialect from the Perſian Gulph to the China Seas, is the Shanſcrit; a language of the moſt venerable and unfathomable antiquity; which although at preſent ſhut up in the libraries of Bramins, and appropriated ſolely to the records of their Religion, appears to have been current over moſt of the Oriental World; and traces of its original extent may ſtill be diſcovered in almoſt every diſtrict of Aſia. I have been aſtoniſhed to find the ſimilitude of Shanſcrit words with thoſe of Perſian and Arabic, and even of Latin and Greek: and theſe not in technical and metaphorical terms, which the mutuation of refined arts and improved manners might have occaſionally inntroduced; but

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in the main ground-work of language, in monoſyllables, in the the names of numbers, and the appellations of ſuch things as would be firſt diſcriminated on the immediate dawn of civilization. The reſemblance which may be obſerved in the characters upon the medals and ſignets of various diſtricts of Aſia, the light which they reciprocally reflect upon each other, and the general analogy which they all bear to the ſame grand Prototype, afford another ample field for curioſity. The coins of Aſſam, Napaul, Caſhmeere and many other kingdoms are all ſtamped with Shanſcrit letters, and moſtly contain alluſions to the old Shanſcrit Mythology: the ſame conformity I have obſerved on the impreſſions of ſeals from Bootan and Tibet. A collateral inference may likewiſe be deduced from the peculiar arrangement of the Shanſcrit alphabet, ſo very different from that of any other quarter of the world. This extraordinary mode of combination ſtill exiſts in the greateſt part of the Eaſt, from the Indus to Pegu, in dialects now apparently unconnected, and in characters compleatly diſſimilar; but is a forcible argument that they are all derived from the ſame ſource. Another channel of ſpeculation preſents itſelf in the names of perſons and places, of titles and dignities, which are open to general notice, and in which, to the fartheſt limits of Aſia, may be found ma-

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manifeſt traces of the Shanſcrit. The meagre remnants of Coptic antiquities afford no ſcope for compariſon between that idiom and this primitive tongue: but there ſtill exiſts ſufficient grounds for conjecture that Egypt has but a diſputable claim to its long-boaſted originality in language, in policy and in religion. In ſupport of this opinion I ſhall mention only one circumſtance. The Raja of Kiſhenagur, who is by much the moſt learned and able antiquary which Bengal has produced within this century, has very lately affirmed, that he has in his own poſſeſſion Shanſcrit books which give an account of a communication formerly ſubſiſting between India and Egypt; wherein the Egyptians are conſtantly deſcribed as diſciples, not as inſtructors, and as ſeeking that liberal education and thoſe ſciences in Hindoſtan, which none of their own countrymen had ſufficient knowledge to impart. The few paſſages which are extant in the antient Greek authors reſpecting the Bracmans at the ſame time that they receive a freſh light from this relation, very ſtrongly corroborate its authenticity.

But though theſe ſeveral proofs of the former prevalence of the Shanſcrit are now thinly ſcattered over an immenſe continent, and interſperſed with an infinite variety of extraneous matter, arriſing from every poſſible revolution in the manners

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and principles of the nations, who have by turns cultivated or deſtroyed it; that part of Aſia between the Indus and the Ganges ſtill preſerves the whole language pure and inviolate; ſtill offers a thouſand books to the peruſal of the curious, many of which have been religiouſly handed down from the earlieſt periods of human exiſtance.

The Jeſuit Dupont has miſled many ſubſequent writers, by his fabulous account of the wonderful ſtructure of this dialect. According to him, it owes the moſt extenſive and copious harveſt of words to a very inadequate number of primitive roots, and theſe he chuſes to call the *caput mortuum* of the language; as not being words of themſelves, but certain ſounds bearing a relation to certain ideas. The elements to which he alludes, and of which he has miſquoted an inſtance, fall far ſhort of thoſe comprehenſive faculties which he has beſtowed on them. They are ſimply the Roots of Verbs, and are even ſo denominated in the very title of the book from whence he muſt have borrowed his inaccurate examples. Their number is about ſeven hundred; and it muſt be granted that to them, as to the verbs of moſt other languages, a very plentiful ſtock of verbal nouns owes its origin; but I by no means believe that they exceed thoſe of the Greek either in quantity or variety.

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The fundamental part of the Shanfcrit language is divided into three claffes: *Dhaat* or roots of verbs, (Dupont's primitive elements) *Shubd* or original nouns, and *Evya* or particles. Thefe latter are ever indeclinable as in other idioms: but the words comprehended in the two former claffes muft be prepared by certain additions and inflexions to fit them for a place in compofition. And here it is that the art of the Grammarian has found room to expand itfelf, and to employ all the powers of refinement. Not a fyllable, not a letter can be added or altered but by regimen; not the moft trifling variation of the fenfe in the minuteft fubdivifion of declenfion or conjugation can be effected without the application of feveral rules: and all the different forms for every change of gender, number, cafe, perfon, tenfe, mood or degree are methodically arranged for the affiftance of the memory; refembling (though on a fcale infinitely more extenfive) the compilations of *propria quae maribus* and *as in prefenti*.

Had Dupont been lefs bigotted to his fyftem of a *caput mortuum*, he muft have reflected that a verb and a noun are equally neceffary to the conftruction of a fentence, and to the very intelligibility of fpeech; and had he gained a proper infight into the Shanfcrit, he would have been fully convinced, that its elementary parts are made up of thefe two genera with the addition of particles.

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To this triple ſource I conceive that every word of truly Indian original in every provincial and ſubordinate dialect of all Hindoſtan may ſtill be traced by a laborious and critical analyſis; and all ſuch terms as are thoroughly proved to bear no relation to any one of the Shanſcrit roots, I would conſider as the production of ſome remote and foreign idiom, ſubſequently ingrafted upon the main ſtock. A judicious inveſtigation of this principle would probably throw a new light upon the firſt invention of many arts and ſciences, and open a freſh mine of philological diſcoveries.

Excluſive of the Shanſcrit, there are three different dialects applied (tho' not with equal currency) in the kingdom of Bengal: Viz. the Perſian, the Hindoſtanic and the proper Bengaleſe; each of which has its own peculiar department in the buſineſs of the country, and conſequently neither of them can be univerſally adopted to the excluſion of the others.

The Perſian entered Bengal with the Mogul conquerors, and being the language of the court naturally gained a footing in the law and in the revenues; it has alſo for ſome centuries been the common medium of negotiation between the ſeveral ſtates of Hindoſtan, and from thence became an almoſt indiſpenſable qualification for thoſe who were to manage the extenſive affairs of

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the Eaſt India Company: ſo that the accurate and elegant grammar compoſed by Mr. Jones does equal honour to the cauſe of learning, and ſervice to his countrymen in Aſia. This language is ſtill uſed by all the Mogul officers of government, in their ſeveral departments of accounts and correſpondence; as being the dialect of the former ruling power, of which the Engliſh have in ſome degree taken the place, and whoſe ſyſtem they have not yet laid aſide. From hence ariſes one capital impediment to the uniformity of political arrangements in Bengal; for while the ſummary of all public buſineſs is kept in one idiom, the detail is invariably confined to another, as I ſhall preſently demonſtrate.

The Hindoſtanic, or Indian language, appears to have been generally ſpoken for many ages through all proper Hindoſtan. It is indubitably derived from the Shanſcrit, with which it has exactly the ſame connexion, as the modern dialects of France and Italy with pure Latin. For while the ſame ſounds are almoſt conſtantly applied in both languages to repreſent the ſame ideas, the inflexions by which they are affected and the modes of grammatical regimen are widely different. The Shanſcrit has a dual number both to verbs and nouns, the Hindoſtanic to neither. Verbs in Shanſcrit have the ſame form for

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both the maſculine and feminine genders; Hindoſtanic verbs are diſtinguiſhed by different terminations for the different ſexes, like thoſe of the Arabic. Theſe are their capital outlines of diſſimilarity; but in the original appropriation of particular words to particular ſenſes, in the idiomatic turns of expreſſion and complexion of ſpeech we may obſerve the ſtrongeſt family likeneſs.

The Characters alſo peculiar to the Hindoſtanic are exactly the ſame with thoſe of the Shanſcrit, but of a ruder ſhape: yet ſtill exhibiting a more accurate reſemblance than is found in many of the Greek letters upon inſcriptions of different Æras.

This primitive Hindoſtanic tongue has by no means preſerved its purity, or its univerſality to the preſent age: for the modern Inhabitants of India vary almoſt as much in language as in Religion. It is well known in what an obſtinate and inviolable obſcurity the Jentoos conceal as well the Myſteries of their Faith, as the Books in which they are contained: and under what ſevere prohibitions their moſt approved Legiſlators have confined the ſtudy of the Shanſcrit to their own principal tribes only. An explanation of it to perſons not qualified for this ſcience by their rank, ſubjected both the teacher and the pupil to very tremendous penalties; but to ſully its purity by imparting the ſlighteſt knowledge of it to ſtrangers was ever cautiouſly avoided as the moſt inexpiable crime. The Pundit who imparted a ſmall

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portion of his language to me, has by no means escaped the censure of his countrymen: and while he readily displayed the principles of his grammar, he has invariably refused to develope a single article of his religion. Thus we may suppose that when the Mahometan Invaders first settled in India, and from the necessity of having some medium of communication with their new subjects, applied themselves to the study of the Hindostanic dialect, the impenetrable reserve of the Jentoos would quickly render its abstruser Shanscrit terms unintelligible; and the Foreigners, unpracticed in the idiom, would frequently recur to their own native expressions. New adventurers continually arriving kept up a constant influx of exotic words, and the heterogeneous mass gradually increased its stock, as conquest or policy extended the boundaries of its circulation. But these alterations affected words only. The grammatical principles of the original Hindostanic, and the ancient forms of conjugation and inflexion remained the same; and whilst the primitive substantives were excluded or exchanged, the verbs maintained both their inflexions and their regimen. They still subsist in their pristine state; and at present those persons are thought to speak this compound idiom with the most elegance, who mix with pure Indian verbs the greatest number of Persian and Arabic nouns. Such of the Hindoos as have been connected with the Mussel-

man courts, or admitted to any offices under that government have generally complimented their maſters by a compliance with theſe literary innovations. But the Bramins and all other well-educated Jentoos, whoſe ambition has not overpowered their principles, ſtill adhere with a certain conſcientious tenacity to their primeval tongue, and have many antient books written in its pureſt ſtyle; among which were probably the celebrated Fables of Pilpay (now not to be found.) They continue to apply it to the purpoſes of commerce in Surat, Guzarat and other places on the weſtern Coaſt; and their correſpondence circulates through all Hindoſtan, quite to the interior parts of Bengal; where ſeveral Bankers of this Religion, who have at different times emigrated from the higher countries, carry on a very extenſive traffic. The Characters in which it is written, though all derived from the Shanſcrit, deviate as much from their original exemplar, as our running-hand and italian differ from round-hand. It is ſaid that there are ſeven different ſorts of Indian hands all comprized under the general term *Naagoree*, which may be interpreted *Writing*; and the elegant Shanſcrit is ſtyled *Daeb Naagoree* or the *Writing of the Immortals*; which may not improbably be a refinement from the more ſimple and unpoliſhed Naagoree of the earlier ages. The word *Taagoree* is ſome-

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times uſed to ſignify a looſe or inaccurate character of the Naagoree, but I never could diſcover that any preciſe diſtinction was implied by it. The Bengal letters, ſuch as diſplayed in the following ſheets, are another branch of the ſame ſtock; leſs beautiful than the refined Shanſcrit, but reſembling it no leſs than the Naagoree. They are uſed in *Aſſam* as well as in Bengal, and may be probably one of the moſt antient modes of writing in the world. The Bengaleſe Bramins have all their Shanſcrit books copied in this national alphabet, and tranſpoſe into it all the *Daeb Naagoree* manuſcripts for their own peruſal.

The dialect called by us the *Moors* is that mixed ſpecies of Hindoſtanic, which I have above deſcribed to owe its exiſtance to the Mahometan Conqueſts. In this idiom ſeveral elegant poems and tales have been compoſed by learned Perſian and Mogul authors, and are ſtill extant in the libraries of the curious. Theſe are always written in the Perſian hand, which is by no means calculated for expreſſing the ſound either of the Hindoſtanic vowels or naſal conſonants. The Mahometans of the lower rank have a few books on Religious ſubjects in this language, and in the Naagoree characters; which are alſo uſed by ſome of them in their petty accounts. Europeans on their arrival in India, reduced to a neceſſary intercourſe with Mahometan

tan ſervants, or Sepoys, habitually acquire from them this idiom in that imperfect and confined ſtate which is the conſequence of the menial condition of their inſtructors: yet this curious ſyſtem of ſtudy hath produced more than one attempt to a Grammar and Vocabulary. The jargon however, ſuch as it is, proves utterly unintelligible to the villagers and peaſants both in Hindoſtan and Bengal, nor is uſed any where, but in large towns frequented by Mahometans and Strangers. On this dialect an ingenious Miſſionary long ſince publiſhed a laborious treatiſe in Latin. He is the earlieſt and may be deemed the only writer on the ſubject, for the latter compoſitions do not deſerve a name.

What the pure Hindoſtanic is to upper India, the language which I have here endeavoured to explain is to Bengal, intimately related to the Shanſcrit both in expreſſions, conſtruction and character. It is the ſole channel of perſonal and epiſtolary communication among the Hindoos of every occupation and tribe. All their buſineſs is tranſacted, and all their accounts are kept in it; and as their ſyſtem of education is in general very confined, there are few among them who can write or read any other idiom: the uneducated, or eight parts in ten of the whole nation, are neceſſarily confined to the uſage of their mother tongue.

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The Board of Commerce at Calcutta, and the ſeveral Chiefs of the ſubordinate Factories cannot properly conduct the India Company's mercantile correſpondence and negotiations, without the intermediate agency of Bengal Interpreters: for the whole ſyſtem of the Inveſtment, in every ſtage of its preparation and proviſion, is managed in the language of the country; in which all the accounts of the Aurungs, (or manufacturing towns) thoſe of the Company's Export Warehouſe, all propoſals and letters from agents, merchants, contractors, weavers, winders, bleachers &c. are conſtantly preſented; and into which all orders to Gomaſtahs, Aumeens and other officers for the purchaſe and procuration of goods muſt be tranſlated.

Important as this language muſt conſequently appear to the Commercial line, its adoption would be no leſs beneficial to the Revenue department. For although the Contracts, Leaſes and other obligations, executed between Government and its immediate dependants and tenants, continue to be drawn out in the Perſian dialect, yet the under Leaſes and engagements, which theſe in their turn grant to the peaſants and cultivators of the ground, and all thoſe copyhold tenures called *Pottahs* are conſtantly written in Bengaleſe. And it may even be doubted whether more than one third of all Jentoo Zemindars, Farmers and other Leſſees of the ſtate can read a ſingle word of their

own accounts and reprefentations, as delivered in their Moonfhee's Perfian tranflation.

The internal policy of the kingdom demands an equal fhare of attention; and the many impofitions to which the poorer clafs of people are expofed, in a country ftill fluctuating between the relics of former defpotic dominion, and the liberal fpirit of its prefent legiflature, have long cried out for a remedy. This has lately been propofed in the appointment of gentlemen of mature experience in the manners and cuftoms of the natives to the feveral divifions and diftricts of Bengal, to act as jufticiary arbitrators between the head farmer and his under tenants: with whom the indigent villager might find immediate and effectual redrefs from the exactions of an imperious Landlord or grafping Collector, freed from the neceffary delays of an ordinary court of juftice, and the expence and inconvenience of a regular fuit. Such a meafure, by holding out to each induftrious individual a near profpect of property in his earnings and fecurity in his poffeffions, promifes, in the moft effectual manner, to enfure ftability to our conquefts and popularity to our adminiftration; and will probably fet open the Britifh territories as an afylum for the difcouraged hufbandman, the neglected artift, and oppreffed labourer from every quarter of Hindoftan. But this important commiffion will be more immediately, and more exten-

extenſively beneficial, in proportion as it is conferred on thoſe only whom a competent knowledge of the Bengalese has previouſly qualified for a perſonal inveſtigation of every unwarrantable exaction, and ſcrutiny into every complicated account.

Add to this, that there is not one office under the *Nazim* or Mogul adminiſtration, nor one provincial or ſubordinate court of juſtice in the kingdom where an interpreter for this language is not judged as neceſſary and as conſtantly employed as for the Perſian: and if any public notices are to be diſperſed through the country, or affixed in the great towns, they are always attended with a Bengal tranſlation. In ſhort, if vigour, impartiality and diſpatch be required to the operations of government, to the diſtribution of juſtice, to the collections of the revenues and to the tranſactions of commerce, they are only to be ſecured by a proper attention to that dialect uſed by the body of the people; eſpecially as it is much better calculated both for public and private affairs by its plainneſs, its preciſion and regularity of conſtruction, than the flowery ſentences and modulated periods of the Perſian.

Another ſingular advantage which it poſſeſſes, is its aptitude for the buſineſs of the compting-houſe. For the Bengal doctrine of numbers, both in the forms of the figures and in their application, nearly approaches to the ſyſtem adopted in Europe; from

from which nothing can more eſſentially differ than the Perſian mode of cyphering, both in arrangement and application: ſo that thoſe who would be acquainted with the latter, have a new arithmetic as well as a new language to acquire; and if they have any concerns tranſacted through this medium, they muſt undergo the ſubſequent trouble of reducing their Perſian accounts to the European form; whereas thoſe of the Bengal accomptant require nothing more than an accurate copyiſt.

The great number of letters in the Bengal alphabet, and the intricate variety of their combinations may perhaps at firſt ſight ſtrike the learner as an almoſt inſuperable difficulty. But this is his only impediment; for the grammatical part is ſimple, tho' diffuſe, and compleat without being complex. Its rules are plain, and its anomalies few. So that if he will reſolve to gain a thorough knowledge of each particular article as he proceeds, without trifling away his time in anticipated peruſals, and needleſs references to the more advanced chapters, he will ſoon have reaſon to be ſurpriſed at the rapidity of his paſſage over ſo diſheartening an obſtacle.

Nothing need here be remarked on any particular method of ſtudy; that topic has employed much abler pens. Suffice it to mention, that I have ſelected for this grammar as clear a ſet of rules, and given it as comprehenſive an arrangement as I could deviſe.

devise. The task was rendered very laborious by the great multiplicity of observations I had collected, and by the fresh matter which continually occurred from my repeated applications to the Shanscrit; of which language I have thought necessary to include within my design such of the grammatical principles, as might throw a direct, or even a collateral light on those of the Bengalese. To the curious and intelligent this will probably be the most interesting part of the work; and I was willing to omit nothing that might tend to instruct or to convince. For this reason I have been scrupulously minute in the insertion of examples to every rule, and prolix in my observations upon general grammar. The path which I have attempted to clear was never before trodden; it was necessary that I should make my own choice of the course to be pursued, and of the landmarks to be set up for the guidance of future travellers. I wished to obviate the recurrence of such erroneous opinions as may have been formed by the few Europeans who have hitherto studied the Bengalese; none of them have traced its connexion with the Shanscrit, and therefore I conclude their systems must be imperfect. For if the Arabic language (as Mr. Jones has excellently observed) be so intimately blended with the Persian as to render it impossible for the one to be accurately understood without a moderate knowledge of the other; with still more pro-

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priety may we urge the impoſſibility of learning the Bengal dialect without a general and comprehenſive idea of the Shanſcrit: as the union of theſe two languages is more cloſe and more general; and as they bear an original relation and conſanguinity to each other, which cannot even be ſurmiſed with reſpect to the Arabic and Perſian.

When the learner has made ſome proficiency in the firſt rudiments, he cannot follow a more able or more expeditious guide than Mr. Jones: who in the preface to his Perſian Grammar has preſcribed an admirable ſyſtem of ſtudy, the utility of which is abundantly proved by the wonderful extent of his own attainments. By an adherence to his plan this language may ſoon be acquired ſo far as to open the way to converſation and ſhort correſpondence with the natives; after which the progreſs of knowledge will ever be proportionate to the aſſiduity of the ſtudent.

It may not be ſuperfluous in this place to remark, that a grammar of the pure Bengal dialect cannot be expected to convey a thorough idea of the modern jargon of the kingdom. The many political revolutions it has ſuſtained, have greatly impaired the ſimplicity of its language; and a long communication with men of different Religions, countries and manners has rendered foreign words in ſome degree familiar to a Bengal

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ear. The Mahometans have for the moſt part introduced ſuch terms as relate to the functions of their own Religion, or the excercife of their own laws and government; the Portugueſe have ſupplied them with appellations of ſome European arts and inventions: and in the environs of each foreign colony the idiom of the native Bengaleſe is tinctured with that of the ſtrangers who have ſettled there.

Upon the ſame principle, ſince the influence of the Britiſh nation has ſuperſeded that of its former conquerors, many terms of Britiſh derivation have been naturalized into the Bengal vocabulary. For as the laws, the revenues and the commerce are gradually falling into new hands and are conducted by a new ſyſtem, new denominations will neceſſarily ariſe to the excluſion of the old. The force of this obſervation may particularly be proved from thoſe places in which the greateſt part of the India Company's inveſtment is provided; where a great number of the terms relating to trade are directly borrowed from the Engliſh. So in all the country Courts of Juſtice the words *Decree*, *Appeal*, *Warrant*, *Summons*, and many others are conſtantly applied and underſtood by the whole body of the people.

The following work preſents the Bengal language meerly as derived from its parent the Shanſcrit. In the courſe of my deſign I have avoided, with ſome care, the admiſſion of ſuch

words

words as are not natives of the country, and for that reafon have felected all my inftances from the moft authentic and antient compofitions. But I would advife every perfon who is defirous to diftinguifh himfelf as an accurate tranflator to pay fome attention both to the Perfian and Hindoftanic dialects; fince in the occurrences of modern bufinefs, as managed by the prefent illiterate generation, he will find all his letters, reprefentations and accounts interfperfed with a variety of borrowed phrazes or unauthorized expreffions. Such I hope have no place in thefe fheets; and as I cannot be accufed of interfering with the province of thofe who may have illuftrated either of the other dialects of India, fo I may with confidence affirm that I have not been guided or affifted in my refearches by thofe of any preceding Author. The errors and defects of this compilation are entirely my own; however copious they may be found, I have employed the moft unwearied application to correct and expunge them: and if I have been in the fmalleft degree inftrumental in attracting the attention of the curious, or in gratifying the tafte of the difcerning, I hope fo much will be allowed me in the oppofite fcale.

The public curiofity muft be ftrongly excited by the beautiful characters which are difplayed in the following work: and although my attempt may be deemed incompleat or unworthy of

notice,

notice, the book itſelf will always bear an intrinſic value, from its containing as extraordinary an inſtance of mechanic abilities as has perhaps ever appeared. That the Bengal letter is very difficult to be imitated in ſteel will readily be allowed by every perſon who ſhall examine the intricacies of the ſtrokes, the unequal length and ſize of the characters, and the variety of their poſitions and combinations. It was no eaſy taſk to procure a writer accurate enough to prepare an alphabet of a ſimilar and proportionate body throughout, and with that ſymmetrical exactneſs which is neceſſary to the regularity and neatneſs of a fount. Mr. Bolts (who is ſuppoſed to be well verſed in this language) attempted to fabricate a ſet of types for it, with the aſſiſtance of the ableſt artiſts in London. But as he has egregiouſly failed in executing even the eaſieſt part, or primary alphabet, of which he has publiſhed a ſpecimen, there is no reaſon to ſuppoſe that his project when compleated, would have advanced beyond the uſual ſtate of imperfection to which new inventions are conſtantly expoſed.

The advice and even ſollicitation of the Governor General prevailed upon Mr. Wilkins, a gentleman who has been ſome years in the India Company's civil ſervice in Bengal, to undertake a ſet of Bengal types. He did, and his ſucceſs has exceeded every expectation. In a country ſo remote from all connexion with

European artiſts, he has been obliged to charge himſelf with all the various occupations of the Metallurgiſt, the Engraver, the Founder and the Printer. To the merit of invention he was compelled to add the application of perſonal labour. With a rapidity unknown in Europe, he ſurmounted all the obſtacles which neceſſarily clog the firſt rudiments of a difficult art, as well as the diſadvantages of ſolitary experiment; and has thus ſingly on the firſt effort exhibited his work in a ſtate of perfection which in every part of the world has appeared to require the united improvements of different projectors, and the gradual poliſh of ſucceſſive ages.

The gentlemen at the head of Indian affairs do not want to be told of the various impoſitions and forgeries with which Bengal at preſent abounds, in Pottahs. (or Leaſes) in Bonds and other written ſecurities of property; in Rowanahs and Duſtucks, in Orders and Notices of government iſſued in the country languages; as well as in all the tranſactions of commerce: and alſo in the Proceſſes, Warrants and Decrees of the ſupreme and inferior Courts of Judicature; all of which afford ample ſcope for the exertion of Mr. Wilkins's ingenuity.

His ſucceſs in this branch has enabled Great Britain to introduce all the more ſolid advantages of European literature among a people whom ſhe has already reſcued from Aſiatic ſlavery,

very: to promote the circulation of wealth, by giving new vigour and dispatch to business, and to forward the progress of civil society by facilitating the means of intercourse.

Even the credit of the nation is interested in marking the progress of her conquests by a liberal communication of Arts and Sciences, rather than by the effusion of blood: and policy requires that her new subjects should as well feel the benefits, as the necessity of submission.

ERRATA.

Many of the errors which are here pointed out, have been reviſed in the preſs, before the whole impreſſion was worked off. Such of them as may yet remain, the reader is deſired to correct.

Errata in the Preface.

Page iv	*line*	9	*for* Caſhmeere	*read*	Caſhmeer.
v	—	laſt	— arriſing	—	ariſing.
xxi	—	9	— ſuperceded	—	ſuperſeded.
xxii	—	11	— illuſtraed	—	illuſtrated.
	—	21	— excited	—	attracted.

Errata in the Grammar.

3	—	9	— anamalous	—	anomalous.
10	—	7	— Chaamr*oo*	—	Chaamroo.
	—	12	— indifferetly	—	indifferently.
	—	15	— ſ,haal*ee*aa	—	ſ,haal*ee*yaa.
19	—	4	— ſh*o*winy*o*	—	ſ*o*-iny*o*.
28	—	19	— রনঃ	—	নরঃ
30	—	19	— দুতীয়া	—	দুইতীয়া

33 — 20 the figure রু *roo* ſtanding for রু or r, with the ſhort *oo*, is omitted by miſtake.

36	—	14	— Thucydides	—	Pherecydes.
39	—	1	— কেনো	—	কেন

Page 48	*line* 17	*for*	হরিন	*read*	হরিনা	
69	— 18	—	রথি	—	রথী	

78 — 12&13 must be transposed for lines 11 & 12, as the example relates to the usage of the 6th case of the Shanscrit pronoun মম *my* or *mine*.

84 — 12 after *other* insert *rule*.

88 — 1 *for* third read second.

109 — 10 — স্বকুবীর — স্বকুবের the pos- [sessive case of স্বকু

123 — 1 — করয়েজি জ্ঞাসা — করয়ে জিজ্ঞাসা

143 — 4 — Maahaa — M*o*haa.

146 — 14 — শুমিন — শুমান

147 — 9 instead of the word there used, supply রাজি *a singing man*, রাজী *a singing woman*.

Erase the lines 11, 12, 13 & 14. The example therein quoted is inserted by mistake: it relates to another article and is applied elsewhere.

line 16 *for* affume *read* assume.

— 18 — ধুম্বু — ধুম্বূ and the [same in two places in the 20th line.

Page

Page 148 *line* 6 *for* ভাগ্যমব *read* ভাগ্যমন্ত
177 — 1 — Put — But.
192 — 6 — third — ſecond.

As the letters জ and য—শ and স are convertible in Bengaleſe, the reader muſt not be ſurpriſed that I have uſed either of them in the ſame word indiſcriminately: A knowledge of their true application belongs only to the Shanſcrit, and will be of no uſe whatever in reading the popular dialect of Bengal.

ADDITIONS.

Page the 10th line the laſt ——— When two vowels come together, of which the latter is ই the letter ঞ is ſometimes inſerted between them, with only a very ſlight naſal utterance; as তুঞি for তুই গোসাঞি for গোসাই &c. pronounced *too-ee* and goſaa-*ee* in both modes of ſpelling.

Page 121ſt at the top —— Sometimes verbs which have এ or ও in the firſt ſyllable of their infinitive, change them into ই and উ in their inflected ſtate; as মেষন *to mix,* আমি মিষি তোলন *to weigh,* আমি তুলি &c.

ADVERTISEMENT.

It is recommended not to bind this book till the ſetting in of the dry ſeaſon, as the greateſt part has been printed during the rains.

The Bookbinder is deſired to place the plate facing page 209.

A GRAMMAR

গাইবালোবাংশেনামত

আমাবন্দীদাইগকালেস্বকেন

তাহাবহইআমদাবিআশীকিশতী হইয়াছে

সেইবহইআম আমশুী হইয়াছে তাহানে তবববপ্পুবেব

তাহাবঙ্গ্ব তৌঙ্গাবিশ্যা ৪বায়ত জববদস্তী দখলনকরিয়া

ভোগকরিতেছে আমিমানথ তাবিবশবববাহতে

মাবালাগিতেছি ভমেদবাবতেশবৎকাবহইতে আমীন

দেবসতোগদাবশবন্দীগাত পাঁচটিয়া তেবাবেগাবে

তেবাদিয়া লইয়া আইলেন ও যাইয়া হুকুমদাববহস্ত দেনায়া

সেইত ১১৮৫ সন তারিখ — ১১ শ্রাবণ

[illegible]

CW Sculpt.

A

GRAMMAR

OF THE

BENGAL LANGUAGE.

CHAPTER I.

OF THE ELEMENTS.

IT is a general, but erroneous obſervation, that oriental languages are written and read from the right hand to the left; whereas all the languages moſt truly oriental, or ſuch as properly belong to the whole continent of India, proceed from left to

right like thoſe of Europe. The Arabic and the Perſian are the grand ſources from whence the contrary method has been deriv-ed; and with theſe the very numerous original dialects of Hin-doſtan have not the ſmalleſt connection or reſemblance.

The Natives of Bengal write with a certain ſlender and tough reed, very common in all the Eaſt; which they ſhape almoſt like an European pen. They write with the hand cloſed, in which they hold the pen, as the Chineſe do their writing pencil, preſs-ing it againſt the ball of the thumb with the tip of the middle finger. The nib or point of the pen is turned downwards towards the wriſt; while the thumb pointing upwards, and lying on the pen with its whole length keeps it firm againſt the middle joint of the fore finger.

As they have neither chairs nor tables, their poſture in writ-ing is very different from ours: They ſit upon their heels, or ſometimes upon their hams, while their left hand held open ſerves as a deſk whereon to lay the paper on which they write, which is kept in its place by the thumb: ſo that they never write on a large ſheet of paper without folding it down to a very ſmall ſur-face.

The

The great number of letters, the complex mode of combination, and the difficulty of pronunciation are confiderable impediments to the ftudy of the Bengal language; and the careleffnefs and ignorance of the people have much aggravated the inconvenience by the univerfal inaccuracy of their writings: Into which they introduce fo many anamalous characters, and fo frequently deviate from the original forms, that they feldom can read each others hand-writing without hefitation and interruption. Many of thefe fpurious characters are now almoft naturalized into the language, by long ufe, and the hurry of bufinefs: for which reafon I have given in the Appendix fpecimens of the moft common.

The Shanfcrit, or facred language of Hindoftan, from whence the dialect of Bengal immediately proceeds, is fuppofed by its profeffors to be the moft antient and moft excellent in the world. They affert that it exceeds every other language in the number of its letters, and efteem this excefs as an incontrovertible argument of its antiquity and fuperiority.

The Bengal Alphabet, like that of the Shanfcrit, confifts of

FIFTY

FIFTY letters, in the following order.

FIRST SERIES.

অ	*o*	আ	aa	ই	*ee*	ঈ	ee
উ	*oo*	ঊ	oo	ঋ	*ree*	ৠ	ree
ঌ	lee	ৡ	lree	এ	a	ঐ	i
ও	o	ঔ	ou	অং	ung	অঃ	oh

SECOND SERIES.

ক	k*o*	খ	k,h*o*	গ	g*o*	ঘ	g,h*o*	ঙ	ng*oo-o*
চ	ch*o*	ছ	ch,h*o*	জ	j*o*	ঝ	j,h*o*	ঞ	gn*ee-o*
ট	t*o*	ঠ	t,h*o*	ড	d*o*	ঢ	d,h*o*	ণ	aano
ত	t*o*	থ	t,h*o*	দ	d*o*	ধ	d,h*o*	ন	n*o*
প	p*o*	ফ	p,h*o*	ব	b*o*	ভ	b,h*o*	ম	m*o*
য	j*o*	র	r*o*	ল	l*o*	ব	w*o*	——	
শ	ſh*o*	ষ	ſh*o*	স	ſ*o*	হ	h*o*	ক্ষ	khy-*o*

It

It is uſual with the Natives, whoſe example I ſhall partly follow, to defer all explanation of the firſt ſixteen letters of the alphabet, until they have thoroughly inſtructed their pupils in the nature and uſe of the ſubſequent conſonants. The reaſon of which is evident: for as every conſonant is made to include in itſelf the ſhort vowel neceſſary to its enunciation, the firſt thing requiſite, is to account for this circumſtance, and to ſhew how the character which ſhould denote this ſhort vowel may be omitted without prejudice to perſpicuity and orthography.

The firſt elements of every ſcience muſt be plain, ſimple and eaſy of perception: but more particularly thoſe of letters; which, as they are generally taught in the early period of life, ſhould be diveſted of every ſuperfluity that may diſtract the attention, or clog the memory. This conſideration ſeems to have been altogether overlooked in the elements of our own language, where we call the figure C, *ſee*: and yet for the ſound *ka*, we write CA. In the ſame manner G is pronounced ſoft like J in our alphabet; although the hard ſound of *Gamma* prevails in more than the proportion of four to five in its application. H, we denominate *aitch*, which does not ſuggeſt the moſt diſtant idea of an aſpirate. To the letter Y we have affixed a name, which denotes neither the

vowel

vowel, nor the conſonant: W is defined from its form only, not from its uſe; and Z *zad*, or *izard* is an appellation equally uſeleſs and unintelligible. The conſequences of this perplexed ſyſtem are doubt, error and delay. In the languages of India theſe difficulties are greatly avoided, by giving to each ſeparate conſonant the ſame preciſe pronunciation in the alphabet, which it ever bears in compoſition; and by annexing to it the imperfect vocal ſound which every attempt at utterance muſt neceſſarily produce.

It is to be obſerved, that in the Bengal alphabet, all the names of the conſonants commence with the reſpective conſonants which they denote; as *ko*, *go*, *jo*, &c. Whereas in Engliſh, ſeven of them are preceded by a vowel: *eſ*, *el*, *em*, *en*, *ar*, *eſs*, & *ex*. It follows from hence, that the ſhort vowel of the Bengaleſe is invariably ſubjoined to the conſonant with which it is uttered, and never precedes: as ক and গ always ſtand for k*o*, and g*o*, and in no caſe for *o*k, or *o*g.

Moſt of the Oriental languages are conſtructed upon the ſame principle, with reſpect to the omiſſion of the ſhort vowel. The Hebrew had no ſign to expreſs it before the invention of the Maſoretic points. In Arabic it is rarely inſerted, unleſs upon very ſolemn occaſions, as in the *Koran*. In the modern Perſian it is

univer-

universſally omitted: ſo to all the conſonants in the Shanſcrit language this ſhort vowel is an invariable appendage, and is never ſignified by any diacritical mark: but where the conſtruction requires that the vowel ſhould be dropped, a particular ſtroke is ſet under the letter, to regulate the pronunciation; a nicety, to which the inaccuracy of the Bengaleſe has not yet given place.

This inſeparable ſhort vowel is differently uttered in different languages, according to the genius of each; and perhaps in ſome degree to the organs of ſpeech in the various nations by which it is uſed. In the Shanſcrit it is called *Soor*, (or utterance) and throughout Hindoſtan has the ſound of the ſhort *e* of the French. In Arabic it is denominated *Futtah*, (or open) becauſe the conſonant to which it is added, ſtands open to the ſucceeding letter; and is ſignified by a ſhort line over the conſonant. This *futtah*, or *fatha*, is generally expreſſed in European languages by the ſhort *a*; but in utterance much more reſembles our *u* in *butter*. The Perſians call this vowel *Zeber*, (or above) on account of its poſition, which is the ſame as in the Arabic; and with them it has the ſound of *e* in *yes*; but in Bengal, where a very guttural accent prevails, it has a more open and broad tone, like the ſecond *o* in the word *chocolate*: as ক k*o*, গ g*o* &c.

The

The arrangement of consonants in this alphabet has a particularity, which I do not remember to have met with in any languages, but those proper to India: namely, that it is composed with a kind of regularity approaching to metrical exactness, which renders it peculiarly easy to the memory. Thus in the series of consonants beginning with the letter ক *ko*, an evident rythm is formed by the alternate succession of the simple and aspirated letters; and a cadence is introduced after each fourth, by the intervening nasal. In the latter part of the series this nasal is omitted after the letter ব *wo*: but in recital, a rest or pause is observed, to make up for the deficiency.

I must here inform the reader, that the vowels as used in composition, when joined with consonants, have a very different figure from those, which he will have observed in the first series of the alphabet. Not to anticipate a general account of the precise sound, and nature of them, I shall here insert a table of the forms of vowels in composition, correlponding to those which are initial or single; that the learner may not be at a loss to read such examples as immediately occur.

A Table of the correſponding Vowels.

অ *o* কা ko (the included vowel)

আ aa	কা kaa	এ a	কে ka
ই *ee*	কি *kee*	ঐ i	কৈ ki or ko-i
ঈ ee	কী kee	ও o	কো ko
উ *oo*	কু *koo*	ঔ ou	কৌ kou
ঊ oo	কূ koo	অং ung	কং kung
	অঃ *o*h	কঃ k*o*h	

ক ko, has the ſound of *k*; as করন kor*o*n to do.

খ k,h*o*, the ſame *k* aſpirated: as মাখন maak,h*o*n butter.

গ g*o*, is pronounced like *g* hard; as গমন gom*o*n to go.

ঘ g,h*o*, the ſame *g* followed by an aſpirate, diſtinctly uttered. We have no ſound in Engliſh that reſembles it, but in ſeparate words; one ending with *g*, the next commencing with *h*, as in *tug*-h*ard*. In this manner is pronounced ঘর g,h*o*r a houſe.

ঙ ngoo-o This letter, when pronounced in the alphabet, has a ſtrong naſal ſound like *nd* in the french word *quand*. It is never found but in words of Shanſcrit origin, and then is conſtantly compounded with ſome other letter; and has the ſound of *un*, or *ung*, as in ঙ্ক unk*o*, compoſed of ঙ ng*oo-o* and ক k*o* in the word সঙ্কর ſh*u*nk*o*r a proper name.

চ ch*o*, the ſoft *ch* in *charge*: as চামরু chaamr*oo* a proper name. It alſo frequently bears the ſound of *ſ* ſtrongly uttered; as in চলন pronounced indifferetly ch*o*l*o*n or ſ*o*l*o*n to go.

ছ ch,h*o*, is the ſame letter aſpirated; but in common diſcourſe it is univerſally pronounced like *ſh* in the word *diſ-hearten*; as ছালিয়া ſ-haal*ee*aa a ſon.

জ j*o*, pronounced indiſcriminately like j or z; as জাব jaabo I will go; হাজার haazaar a thouſand.

ঝ j,h*o*' is the former letter aſpirated; as বুঝন b*oo*j,hon to underſtand.

ঞ gn*eeo*, the ſecond naſal letter, never uſed but in Shanſcrit words, and in a compound form; when it bears a ſound approaching to *n* preceded by a naſal *g*; as পিঞ্জীরা p*ee*gnjeeraa a birdcage.

ট *to*, the letter *t*, with a close, thick or obtuse sound, produced by turning the tip of the tongue upwards to the roof of the mouth; as টাকা taakaa a Rupee.

ঠ t,h*o*, the same letter followed by a distinct aspirate like the *th* in *sweet-heart*; as ঠাকুর t,haak*oo*r properly, a Deity, but used as a term of respect and adoration.

ড d*o*, *d* with the tongue inverted upwards, as in the preceding letters; as ডর d*o*r fear. ডাকন daak*o*n to call for. This letter has frequently the sound of *r*, and should then have a small stroke under it, thus ড় as বড় b*o*r*o* large. But in the hurry of writing the diacritical mark is commonly omitted.

ঢ d,h*o*, the same *d* with a separate aspirate; as ঢাকা d,haakaa written and pronounced *Dacca*, by Europeans, the name of a City.

ণ aan*o*, the third nasal of the series, with a sound like *n*, as in আনো aan*o*, the name of the letter. Its use is confined to the Shanscrit; and it is never distinguished from ন n*o* by the Bengalese; which it is made to resemble both in form and sound

as

as সন্তোষ ſhontoſh joy, pleaſure.

ত *to*, the common *t*, as তুমি *toomee* you.

থ t,h*o*, the ſame letter, with a ſeparate aſpirate, as থাকন t,haak*o*n to be, to remain.

দ d*o*, the letter *d*; as দেখন dak,h*o*n to ſee.

ধ d,h*o*, *d* with an aſpirate; as বোধ bod.h knowledge.

ন gn*o* or n*o*, the fourth in the order of naſals; as নারী naa-ree a woman.

প p*o*, the common *p*; as পলান pol*aano* to run away.

ফ p,h*o*. In repeating the alphabet here explained, the aſpirate of this letter is uttered diſtinctly, and ſubſequent to the *p*, like *p-h* in the word *ſhip-head*: But in common diſcourſe it is uſually pronounced like *ph* in Philip; as ফল Ph*o*l fruit, ফুল ph*oo*l a flower.

ব b*o*, has the ſound *b*; as বরিষন b*o*r*ee*ſh*o*n to rain.

ভ b,h*o*, the preceding letter with an aſpirate; as ভাল

b,haal*o*

b,haalo good.

ম gmo, or mo, the fifth naſal; but has the ſound of *m* in common diſcourſe as মানুষ maanooſh a man.

য jo, has the ſound of *j*; as যুগল joogol a proper name. The ſame character with a ſtroke under it thus য় becomes the conſonant *y*; as শয়ন ſhoyon accumbency, গিয়া geeyaa having gone. When য় *yo* follows a vowel or an open conſonant at the end of a word, it drops its own included vowel, and forms a kind of diphthong with the preceding vowel; as in the Engliſh word boy: thus ভয় b,hoy fear, জায় jaay he goes &c.

ৰ র ro, is diſtinguiſhed from ব bo either by a ſtroke acroſs or dot beneath it; as ৰাখন raak,hon to place.

ল ল lo, two forms of *l*, as বল bol ſtrength. This letter in the common corrupted writing of modern Bengaleſe is uſually confounded with ন no in ſhape; and not unfrequently in ſound: an example of which may be ſeen in the explanation of the next letter.

ব *wo*, in th Shanſcrit language is always uſed with the ſound

ſound of *w*; but in the Bengaleſe it is never diſtinguiſhed from ব *bo* either in form or utterance. The word *nabob*, ſtrictly ſpeaking, is n*o*vaab or n*o*waab. In Perſian it is written نواب *navaub* with a و *vau*, and in Bengaleſe নবাব the ſecond letter in the word being a w*o*; but by the Natives it is indifferently pronounced n*o*baab, *novaab*, and *lovaab*; as they generally confound ন n*o* and ল l*o*, ব b*o* and ব w*o*. ব w*o*, when ſubjoined to another conſonant, is by the Bengaleſe improperly pronounced *oo*; as দ্ব d*oo*, প্ব p*oo*, শ্ব ſh*oo*, &c. compounded of দ d*o* and ব w*o*, প p*o* and ব w*o*, শ ſh*o* and ব w*o*.

শ ſh*o*, ষ ſh*o*, and স ſ*o*. The compilers of Shanſcrit grammars have been no leſs ſtudious, than were the ancient Greeks in analyzing the elementary ſound of their ſeveral letters, and in diſtributing them agreeably to the ſeveral organs by which they are uttered. Thus they have a claſs of *kungtee* or gutturals, of *taaloopee* or palatials, of *duntee* or dentals, of *ooſhtaanee* or labials, and of *naaſikaa* or naſals. They have even gone further, and allotted certain ſounds to the region of the brain; of theſe there are four: ঋ r*ee*, ট t*o*, ড় r*o*, and ষ ſh*o*; which are called *moordhenee* or cerebrals.

I believe no other language ever contained a ſubdiviſion of the ſimple ſound expreſſed by *ſh*, but by the writers of Shanſcrit শ *ſho* is ranked under the cerebrals, ষ *ſho* belongs to the palate, and স *ſo* is a dental. Theſe letters are by no means interchangeable in the original dialect; but each has its own office, and peculiar uſage. The modern Bengaleſe, equally careleſs and ignorant of all arts but thoſe of gain, indiſcriminately give the ſound of *ſh* to each of the three characters, and apply them indifferently, as chance or caprice directs; ſo that there is no poſſible difference to be obſerved in their pronunciation of শ *ſho* and ষ *ſho*, in the word বিশেষ *beeſhaſh* increaſe; nor in that of স *ſo* and ষ *ſho* in আশ্বাষ *aaſhwaaſh* reliance: they would indifferently write শুনন or সুনন *ſhoonon*, to hear; and ſo in other words: But ষ *ſho*, they generally confine to the middle or end of a word, and ſeldom uſe it is as an initial.

The rules which the Indian grammarians have laid down for the meer orthography of the Shanſcrit language would fill a volume; but as few or none of theſe are obſerved in the Bengal dialect, I have only taken notice of ſuch as have ſome ſingularity to render them curious, or which are peculiarly characteriſtic of this ancient idiom.

হ ho, a ſtrong aſpirate; as হাহাকার haahaakaar lamentation.

ক্ষ khyo, is a compound character added to the ſett meerly to make the number of letters even, and the rythm of the alphabet compact; as there are but forty nine characters truly ſimple and elementary. ক্ষ is derived from a junction of the two letters ক ko, and ষ ſho; which having a very harſh ſound in combination, are ſoftened into ক্ষ khyo. This letter when tranſpoſed into the Perſian character, is frequently rendered by چ *che*, which is a collateral proof of its origin: Thus for khyotree (one of the four primary Hindoo tribes) the Perſians ſubſtitute *chetree*, লক্ষ্মী *lok*hymee a proper name, they write *lechmee*: And if we were to give to ক্ষ khyo, its original ſound of *kſh*, there would be but little difference between le*ch*mee and le*kſh*mee. This letter is not much uſed by the modern Bengalese, and is confined to Shanſcrit words; as পরীক্ষা poreekhyaa trial by ordeal.

I have already mentioned, that by the original ſtructure of this language every conſonant inherently poſſeſſes the ſhort vowel on which its utterance depends; it is plain therefore on this

this principle, that no two conſonants could have been joined together, and ſucceſſively pronounced in the ſame ſyllable; but that a vowel muſt neceſſarily have intervened. As an expedient to remedy this inconvenience, a ſet of diſtinct characters were invented, called ফলা P,holaa, or adjuncts. They are certain ſubordinate and ſubſidiary figures, that may be attached to each of the conſonants in the alphabet reſpectively, to provide againſt the too frequent recurrence of the internal vowel.

Theſe *P,holaa*, are preſented in a diſtinct ſeries or alphabet, conſiſting of eleven ſubſervient marks or ſigns, for different letters; which are here joined to ক *ko*, the firſt of the ſingle conſonants, and which may, in the ſame manner, be applied to all the other letters.

The twelfth word of the ſeries, (which ſeems to be added by the Bengaleſe meerly to fill up the rythm) relates to another ſubject, which will be explained in a ſubſequent remark.

The reader muſt remember, that the letter র *ro*, in its proper character, is never joined to any other letter or adjunct; but its figure is entirely changed by a connection with other conſonants, as will be ſeen in the following ſeries.

The twelve P,HOLAAS.

Figure	Name	Power
ক্য	ky-*o*	ky-*o*
ক্র	kor*o*	kr*o*
ক্ন	kon*o*	kn*o*
ক্ল	kol*o*	kl*o*
ক্ব	koo-*o*	kw*o*, or ſometimes koo.
ক্ম	kom*o*	km*o*
কৃ	kirr*ee*	kr*ee*
ক্লৃ	kill*ee*	kl*ee*
র্ক	ark*o*	rk*o*
ঙ্ক	ungk*o*	ungk*o*
ষ্ক	aſhk*o*	ſhk*o*
সিদ্ধি	ſh*ee*dd,h*ee*	———

The

Theſe *P,holaas* may be comprehended by the following explanation:

ক্য kyo, is the letter য় yo added to ক k*o*, or any other conſonant; as বাক্য baaky*o* a word, সৈন্য ſh*o*winyo an army.

ক্র kro, is র ro ſubjoined to ক k*o*, or any other conſonant; as ক্রোধ krod,h anger, প্রথম pr*o*t,h*o*m firſt.

ক্ন kn*o*, in this figure ন *no* is joined to any other letter; as বিঘ্ন b*ee*g,hn*o* a calamity.

ক্ল klo, is ল *lo* added to any letter of the alphabet; as আম্ল aaml*o* acid.

ক্ব kwo, is ব w*o* added to another conſonant; as দ্বিতিয়া dw*eetee*yaa ſecond; নিশ্বাস n*ee*ſhwaaſh breath: But it is frequently pronounced *oo*, and confounded with the vowel উ *oo* in its compound ſtate; as they write দ্বই for দুই d*oo-ee* two, শ্বনন for শুনন ſh*oo*n*o*n to hear.

ক্ম km*o*, ম m*o* ſubjoined to any conſonant; as জন্ম jonm*o* birth.

birth.

কৃ kr*ee*, is the mixt letter ঋ *ree* in compoſition with any conſonant; as কৃষ্ণ kr*ee*ſhn*o* the name of a Hindoo Deity. নৃপ nr*ee*p*o* a Prince.

ক্লৃ kl*ee*, the mixt letter ঌ *lee* ſubjoined to a conſonant.

র্ক ark*o*, is র *ro* prefixed to a conſonant; as দর্পন d*o*rp*o*n a mirror. Ignorant writers erroneouſly double the letter to which this *arko Pholaa* is affixed; as আশীর্ব্বাদ for আশীর্বাদ aaſheerbaad prayer.

The Bengaleſe uſually tranſcribe all the *P,holaas* at length, as connected ſeverally with each of the conſonants; to make them more readily comprehended, and more eaſily retained. As I am not writing to children, this trouble would be unneceſſary, and ſuperfluous; and I ſhall content myſelf with conciſe remarks upon ſuch as are difficult, or anomalous.

The *P,holaa* ঙ্ক ungk*o* is compoſed of the ſeveral naſals prefixed in their order to their reſpective conſonants, each to thoſe of its own ſeries; and where the chain is interrupted, the letter ঙ ng*oo-o* ſupplies the deficiency.

The

The *P,holaa* ঙ্ক *ungko* compleat.

ঙ্ক	ঙ্খ	ঙ্গ	ঙ্ঘ	ঙ্ঙ
ungk*o*	ungk,h*o*	ung*o*	ung,h*o*	ung-*oo-o*
ঞ্চ	ঞ্ছ	ঞ্জ	ঞ্ঝ	ঞ্ঞ
ungch*o*	ungch,h*o*	ungj*o*	ungj,h*o*	ung-*ee-o*
ণ্ট	ণ্ঠ	ণ্ড	ণ্ঢ	ণ্ণ
ungt*o*	ungt,h*o*	ungd*o*	ungd,h*o*	ung-aan*o*
ন্ত	ন্থ	ন্দ	ন্ধ	ন্ন
ungt*o*	ungt,h*o*	ungd*o*	ungd,h*o*	ungn*o*
ম্প	ম্ফ	ম্ব	ম্ভ	ম্ম
ump*o*	ump,h*o*	umb*o*	umb,h*o*	umm*o*
ঙ্য	ঙ্র	ঙ্ল	ঙ্ব	——
ungj*o*	r*o*	ungl*o*	ungw*o*	
ঙ্শ	ঙ্ষ	ঙ্স	ঙ্হ	ঙ্ক্ষ
ungſh*o*	ungſh*o*	ungſ*o*	ungh*o*	ungkhy*o*

Examples; সঙ্কা ſhungkaa fear, চিন্তন ch*ee*nt*o*n to conſider, কম্বল kumb*o*l a blanket &c. ঞ্চ ungch*o* is more frequently written in a contracted character, thus; ঞ্চ as পঞ্চানন punchaan*o*n the title of a Hindoo Deity; literally the God with five faces. কার্য্যঞ্চ kaarjjuncl *o* affairs.

The

The *P,holaa* སྐ aſhk*o* ſeems calculated to ſhew the ſeveral changes of ས ſh*o* according to the different conſonants with which it happens to come in contact. I ſhall give this *P,ho aa* alſo compleat.

*a*ſhko	*a*ſhk,ho	*a*dgo	*a*dg,ho	ungtr*o*
*a*ſcho	*a*ſch,ho	*a*bjo	*a*bj,ho	*a*ggy*o*
*a*ſhto	*a*ſht,ho	*a*bd*o*	*a*bd,h*o*	*a*haan*o*
*a*ſt*o*	*a*ſt,ho	*a*bd*o*	*a*bd,ho	*a*hungn*o*
*a*ſhpo	*a*ſhp,ho	*a*dbo	*a*db,ho	*a*hm*o*
*a*hj*o*	ro	*a*hlo	*a*hbo	
*a*tſho	*a*tſho	*a*tſo	*a*tho	*a*tkhy*o*

Excluſive of theſe ſeveral *P,holaas* which have been explained above, almoſt any two or three conſonants may be blended together,

gether, to provide for the omiſſion of the intervening vowels. In the Shanſcrit language their ſeveral forms eaſily unite and run together, to make one compound letter; like two drops of quickſilver upon approximation. The rules for the proper formation of theſe mixt characters, which ſhew how to remove occaſionally ſuch as are not compatible, and to ſupply their places with others that admit an union, occupy a conſiderable part of the Shanſcrit grammar; but are never attended to by the illiterate and careleſs race of modern Bengaleſe: by whom propriety of diction and orthography is not even conſidered as an accompliſhment.

The compound letters may be formed by three methods: either by placing one letter immediately under another; as দম্ভ d*o*mb,h cunning; or by blending two letters together, ſo as to make one character from their union; as বিদ্যা b*ee*dyaa a proper name; or by making the firſt of the two conſonants much ſmaller than the other letters; as কম্পবান k*o*mp*o*waan trembling. This laſt mode ſeems to be the moſt common.

সিদ্ধি ſh*ee*dd,h*ee*, called the twelfth *P,holaa*, is a word always prefixed to the claſs of vowels contained in the firſt Series of the alphabet, page the fourth. *ſheedd,hee* is part of a Shanſcrit ſentence

tence সিদ্ধি রস্তু ſh*ee*dd,h*ee* roſt*oo*, which means *be it properly performed.* And as theſe words are uſually prefixed to the claſs of vowels, that ſeries has obtained the name of *ſheedd,hee.*

The Series সিদ্ধি Sh*ee*dd,h*ee*.

সি	দ্ধি	র	স্তু
ſh*ee*	dd,h*ee*	r*o*	ſt*oo*
অ	আ	ই	ঈ
o	aa	*ee*	ee
উ	ঊ	ঋ	ৠ
oo	oo	*ree*	ree
ঌ	ৡ	এ	ঐ
l*ee*	lee	a	i
ও	ঔ	অং	অঃ
o	ou	ung	oh

There cannot be a greater defect in the ſtructure of any language, than that the ſame letter or letters ſhould be applied to ſeveral different ſounds; and that a variety of different combinations of letters ſhould expreſs the ſame ſound. Theſe two circumſtances ſhould ſeem to comprehend almoſt all the poſſible

faults

faults in orthography, and yet are ſo common in the Engliſh language, that I have been exceedingly embarraſſed in the choice of letters to expreſs the ſound of the Bengal vowels; and am at laſt by no means ſatisfied with the ſelection.

But I am obliged to acquieſce in the application of the following vowels and diphthongs; of which, ſuch as are printed in Italic characters, are to be pronounced ſhort, and the reſt long: but the ſound to be given to the correſpondent long and ſhort vowels is preciſely the ſame; and differs only in meaſure, or time.

o aa ee oo *a* *i* o ou

o is generally to be pronounced like the ſecond *o* in chocolate; but ſometimes rather broader.

aa muſt have the ſound of *a* in f*a*lſe.

ee like *e* in h*e*, or *ee* in d*ee*p.

oo as *o* is ſounded in m*o*ve, or *oo* in t*oo*th.

a in every ſyllable where it occurs muſt conſtantly be pronounced like *a* in l*a*bour.

i is always to have the ſound of *i* in tr*i*al.

o is confined to the ſound of *o* in m*o*ſt.

ou muſt be pronounced like *ou* in h*ou*ſe.

In the Series *ſheedd,hee*, which has been inſerted above, the characters ঋ *ree* and ৠ ree, ঌ *lee* and ৡ lee, ſeem to be of a mixed nature, as comprehending both a vowel and a conſonant: They are accordingly applied ſometimes in the one capacity, and ſometimes in the other. In the Series of *P,holaas*, they held the place of conſonants, under the figures কৃ kr*ee*, and ক্লৃ kl*ee*. Here they are ranked among vowels, and not improperly, when it is conſidered, that each of them ſingly forms a perfect ſyllable, and cannot be connected, in the ſame ſyllable, with any vowel; which is directly oppoſite to the nature of a conſonant.

অ *o*, is always an initial letter, as অপমান *o*pomaan diſgrace. *NB.* This letter cannot poſſibly occur in the middle or at the end of a word, becauſe its place is ſupplied by the ſhort vowel included in the preceding conſonant; as for কঅরঅন k-*o*-r-*o*-n they write করন k*o*r*o*n to do.

আ aa, is alſo initial; as আগে aaga before. For the reaſon above mentioned the অ *o*, or firſt part of this letter, is always dropped in the middle, or at the end of a word

word after a conſonant; as *baap* a father is written বাপ and not বআপ

ই *ee*, as ইন্দ্র *ee*nd*o*r the name of a Deity, দুই d*oo*ee two.

ঈ ee, the correſpondent long vowel.

উ *oo*, as উপর *oo*p*o*r above, বাউ baa-*oo* the air.

ঊ oo, the correſpondent long vowel; as ঊপরোধ oopo-rod,h compliment.

ঋ r*ee*, as in ঋন r*ee*n a loan.

ৠ ree, its correſpondent long vowel; which never occurs in Bengaleſe.

ঌ l*ee*, is never found but in Shanſcrit words, and in a compound ſtate; as ক্লৃপ্ত kl*ee*pt*o* appointed.

ৡ lee, is ঌ *lee* doubled and pronounced long.

এ a, as এই a-*ee* this.

ঐ i, as in the Shanſcrit word ঐরাবত iraab*o*t an elephant.

ও o, as in যাওন jaaon to go.

ঔ ou, as in ঔষধ ouſh*o*d,h medicine.

অং ung, is of a compound ſpecies. In the Shanſcrit language it is called অনুস্বর *onoſwor*, and is there uſed as a ſubſtitute for the letter ম m*o*; but without its inherent vowel. The mixture of the vowel and conſonant is here eaſily diſcoverable; as the ſhort অ *o* is added only to mark that it begins the ſyllable. When a conſonant has the firſt place, the dot only is retained of ung; while the inherent vowel ſupplies the place of অ *o*; as বংশী bungſhee a flute.

অঃ *o*h, the laſt figure of this claſs, is called বিসর্গ weeſ*o*rg, and is marked by two dots, one at the top and one at the bottom of the line. In the Shanſcrit language it is a ſubſtitute for the letters র r*o* and স ſ*o*, which are uſed in the terminations of particular forms of declenſion &c. It has no peculiar ſound or utterance; but gives a certain forcible pronounciation (almoſt like an aſpirate) to the vowel which is immediately before it; as নর ner*e* man, নরঃ *nereh* a man, in the nominative caſe.

The

This figure, as used in the Bengal language, has quite loſt its original property, and is applied indiſcriminately to any vowel at the end of a word, without even altering the tone or force of utterance; but ſometimes ſeems to ſerve for a mark to denote that the inherent vowel of the final conſonant is not to be dropped; as যাব jaab*o* I will go, might by miſtake be pronounced jaab, as it is now written; but when weeſorg is added thus, যাবঃ jaab*o*h, the latter vowel is marked beyond the poſſibility of omiſſion.

The connected vowels are given in the following Series, by the Bengaleſe called বানান baanaan, and in Shanſcrit দ্বাদশ মাত্রাঃ dwaad*o*ſh*o* maatraah the twelve marks, or ſigns.

NAME	FIGURE & POWER		NAME
*o*kaar	ক ko	কা kaa	aakaar
hr*o*ſw*ee*kaar	কি k*ee*	কী kee	deerg,heekaar
hr*o*ſookaar	কু k*oo*	কূ koo	deerg,hookaar
akaar	কে ka	কৈ ki or k*oi*	ikaar
okaar	কো ko	কৌ kou	oukaar
*o*n*o*ſwaar	কং kung	কঃ k*o*h	weeſorgy*o*

The

The plain ſtroke to the left of the firſt ক *ko* is here put as the mark of the ſhort vowel inherent in the conſonant; but this is never uſed on any other occaſion. The ſtudent will obſerve, that altho' ſeveral of theſe ſhort vowels precede in poſition the conſonants to which they belong, yet in utterance they are ſubſequent, and hold the ſecond place in the ſyllable.

The word হ্রস্ব hr*o*ſw*o* ſignifies ſhort, and দীর্ঘ deergh*o* means long. The ſyllable কার kaar is always uſed to denote the names of vowels. Thus *o*kaar means the vowel *o*, hr*o*ſweekaar the ſhort vowel *ee* &c.

To avoid the hiatus which would be occaſioned by two vowels coming together without an intervening conſonant, a conſonant homogeneous to the preceding vowel is to be inſerted between them, (as in the golden canons of the Arabic) or one of the vowels is changed into its correſponding conſonant.

য় *yo* is homogeneous to এ a, ই *ee*, and ঐ i.
ব w*o* is homogeneous to উ *oo*, ও o, and ঔ ou.

Thus they write গিয়া g*ee*yaa for গিআ g*ee*-aa having gone; for দুতীয়া d*oo*-*ee*teeyaa ſecond muſt be written দ্বিতীয়া dw*ee*teeyaa.

But

But ই *ee* may *follow* every other vowel without the inſertion of a conſonant; as জাই jaa-*ee* I go, not জায়ি jaay*ee*; দুই d*oo*-*ee* two, not দ্বি dw*ee* or দুবি doow*ee*, এই a-*ee* this, not এয়ি ay*ee*, ওই o-*ee* that, and not ওবি ow*ee*.

So অ *o* or আ aa may *precede* every vowel, except এ a, without the intervention of a conſonant; as বাউ baa-*oo* the air; লিখিলাওঁ l*ee*k,h*ee*laa-o I wrote, a corrupt form of tenſe, &c. But when এ a follows অ *o* or আ aa, it is always changed into য় *yo* without its inherent vowel; as in নয় n*o*y is not, for নএ n*o*-a, contracted from নহে n*o*-ha; জায় jaay he goes, for জাএ jaa-a.

When the vowel ঐ i is connected with any conſonant, thus, কৈ that conſonant does not drop its own included vowel; as কৈল is to be pronounced k*o*-il*o* he did, বৈল b*o*-il*o* he ſpoke; where each vowel retains its own power diſtinct, which thus nearly give the ſound of quil*o*, bwil*o*.

In ſome caſes ই *ee* has the ſound and properties of ঐ i, when it ſtands next to an open conſonant, with which it does not coaleſce: thus the word হইল was, is pronounced hwil*o*, or

or h*o*-il*o*; as if it had been written হৈল

In many caſes, where the vowel আ aa immediately follows ই *ee* in the ſame word, (as in the preterite participles ending in ইয়া *ee*yaa) ই *ee* is frequently changed into য *yo*, and united with the preceding conſonant by the *kvo pholaa*; as চড়্যা ch*o*ryaa for চড়িয়া ch*o*r*ee*yaa having aſcended; ছাড়্যা ch,haaryaa for ছাড়িয়া ch,haar*ee*yaa having deſerted.

I muſt here remind the reader, that the letter ব *wo* has entirely loſt its proper uſe and power, in modern Bengaleſe; and even where it occurs in words of Shanſcrit origin, is now univerſally pronounced like ব b*o*; as বচন woch*o*n a word, is always b*o*-ch*o*n, with the Bengaleſe; অগ্নিবত ogn*ee*wot like fire, they call ogn*ee*bot: and ſo in all caſes whatſoever. This uſage has reduced them to the neceſſity of inſerting the vowel ও *o*, or উ *oo* wherever the ſound of W is to be preſerved: as for বানা they write ওয়ালা oyalaa; for খেবা khawaa freight, they ſubſtitute খেওয়া kha-oyaa and thus confuſe all derivation and orthography.

In addition to theſe remarks, I ſhall ſet down a few of the

most

the moſt common contractions of letters, which are conſtantly uſed by all the Bengaleſe, as being more expeditious, as well as more elegant than a ſimple junction of the ſingle letters, whoſe office they perform.

ক্র kr*o*, ſtands for ক্র the kirr*o* *Pholaa.*

ক্ত *okto*, is ত *to* blended with ক k*o*; its regular form is ক্ত

কু k*oo*, ſtands for কু k*o* with hr*o*ſw*oo*kaar.

ঙ্গ ung*o*, is compounded of ঙ ng*oo-o* with গ g*o* ſubjoined.

জ্ঞ *oggyo*, is another figure for the *Pholaa* জ্ঞ

ম্ব m*oo*, is ম m*o* and ব w*o* compounded. The ſimple form is ম্ব

ষ্ণ *o*ſhn*o*, for ষ্ণ i.e. ণ aan*o* ſubjoined to ষ ſh*o*.

শু ſh*oo*, initial and medial, শু ſh*oo*, final; two figures for শু

ত্ত This figure ſtands for both ত্ত *otto* and তু t*oo*.

গু g*oo*, is uſed for গু

হু h*oo*, ſtands for হু

হ্র *o*hr*o*, is kr*o* *Pholaa* ſubjoined to হ h*o*.

ত্র tr*o*, ſtands for ত্র

রু roo, is uſed inſtead of রু

হ্ল *o*hl*o*, is ল l*o* ſubjoined to হ h*o*.

ণ্ড *o*nd*o*, compounded of ণ aan*o* and ড d*o*.

হ্য *ohjo*, is হ h*o* and য j*o* blended together.

হ্ম *o*hmo, a compound of হ h*o* and ম m*o*.

স্তু *o*ſtoo, is স ſ*o*, and ত t*o*, with hr*o*ſw*oo*kaar ſubjoined.

স্ত্র *o*ſtr*o*, is the letter স ſ*o* compounded with ত t*o*, and the kr*o* *Pholaa*.

জু j*oo*, ſtands for জু

গ্ধ *o*gd,h*o*, দ্ধ *o*dd.h*o*, ন্ধ *o*nd,h*o*, repreſent ধ d'h*o* ſeverally ſubjoined to গ g*o*, দ d*o*, and ন n*o*.

ৎ this figure is called অর্দ্ধত *o*rdd,h*o*-t*o*, i.e. *ſemi-to*; for *o*rdd,h*o* ſignifies *half*. It is uſed for the letter ত t*o* without its internal vowel; and in the middle of a word is generally repreſented by ২ the numerical figure of *two*; as in বৎসর b*o*tſor*o* a year.

ত্য *o*ty*o*, is the preceding ৎ blended with the *kyo pholaa*.

I ſhall now proceed to a few marks of reference commonly uſed by the Bengaleſe.

৭ This figure is always put at the top of every writing, and is meant as an invocation to G*o*naſh, the Deity of Knowledge and Arts; it is called গনেশের আকড়ি G*o*naſhar aak*o*ree, or the crook of *Gonaſh*. So the Mahometans always begin with the letter ا *aleph*, as a token of the unity of God.

ঁ chaandb*oo*ndaa, is a mark put over certain letters to give them a very forcible naſal expreſſion; as বাঁস baas a bamboo, to be pronounced *baangs*, with the naſal ſtrongly uttered.

৺ Eeſhw*o*r. ঈশ্বর is properly one of the Deities of the Hindoo Trinity. The name of God was ſuppoſed too holy to be inſerted among the general claſs of words, and was therefore written at the top of the Page, and wherever this name ſhould occur in a ſentence, the mark here ſpecified was put as a reference to it. The form ſtill remains, but the uſage is degraded into a meer compliment: for in all petitions, or letters from inferiors to their ſuperiors, the name of the perſon addreſſed is now put at the top, and this ſign of reference occupies the place in the body of the letter, where the name ſhould regularly have been inſerted.

শ্রী ſree properly ſignifies proſperity; and is prefixed to every name which they mean to mention with reſpect; as শ্রীশ্রী রাম ſree ſree Raam. শ্রীশ্রী গনেশ ſree ſree G*o*naſh.

One or more of theſe Titles of Hindoo Deities is firſt written on every piece of paper, as an amulet or charm, before any letter petition or other writing whatever, is committed to it. In the ſame manner the Mahometans univerſally apply their *Biſmillah* (or, *In the name of God.*) as we formerly wrote *Emanuel* at the top

top of letters, and ſtill continue to commence a Ledger with Laus Deo.

I ſhall here inſert a ſhort ſpecimen of the Bengal language and character as an exerciſe for the learner. It is an Epiſode extracted from the Dron Porb, or fifth book of the Mohaabhaarot, the grand Epic Poem of India. Throughout this work I mean to confine myſelf to examples taken from Poetry only; as we are ſure, that Verſe muſt have coſt the author ſome time and ſtudy in the compoſition; and is therefore likely to be moſt conformable to the true genius and character of the language: and the regularity of the meaſure is a great check upon the ignorance, or careleſſneſs of the copyiſt.

I might obſerve, that Bengal is at preſent in the ſame ſtate with Greece before the time of Thucydides; when poetry was the only ſtyle to which authors applied themſelves, and ſtudied proſe was utterly unknown. Letters of buſineſs, petitions, public notifications, and all ſuch other concerns of common life are neceſſarily, and of courſe, written without meaſure or rythm: I might almoſt have added, without Grammar. But all the compilations dedicated to Religion, to Hiſtory and to Morality, and all ſuch works as are expected or intended to ſurvive the compoſer, are invariably written in Verſe; and it is probable no other ſtyle will ever be adopted.

মহাভারতের দ্রোনপর্ব্ব মধ্যে এক অধ্যায়

Mohaabaarotar dronporbbo mod,hya ak od,hyaayo

মুনিঃ বলে সুন পরিক্ষিতের তনয় ।
জেমতে সাত্যেকি বীর হইল পরাজয় ॥

Mooneeh bola ſoono Poreekhyeetar tonoyo
Jamota Saatyckee beero ho-ilo poraajoyo

এক কালে বসুদেব পিতৃ শ্রাদ্ধ করে ।
নিমন্ত্রিয়া ভ্রাতৃ বন্ধু আনে সভাকারে ॥

Ak kaala Boſcodab peetree ſhraaddho kora
Neemontreeyaa bhraatree bondhoo aana ſobhaakaara

সোমদত্ত বাহ্লিক আদি আর পঞ্চানন ।
সাল্ব শিশু আইল পাইয়া নিমন্ত্রন ॥

Somdot Baahleek aadee aar Ponchaanon
Saaloo ſheeſhoo aaeelo paaeeyaa neemontron

আইল অনেক রাজা নাহয় গননে ।
সভাকারে বসুদেব কৈল অভ্যর্থনে ॥

Aaeelo onak Raajaa naahoy gonona
Sobhaakaara Boſoodab ko-ilo obhyort,hona

নানা

নানা বিধি আসনে বসিলা রাজা গনে ৷
একে একে সভাকারে পুছিল কথনে ৷৷

Naanaa beedhee aaſona boſeelaa Raajaa gona
Aka aka ſobhaakaara pooch,heelo kot,hona

বসুদেব খুড়া সেনী সাত্যকির বাপ ৷
সোমদত্ত দেখি তবে বড় হইল তাপ ৷৷

Boſoodab khooraa Sanee Saatyokeer baap
Somdott dakhee toba boro ho-ilo taap

ডাকিয়া বলিল সেনী সুন সোমদত্ত ৷
সভা মাঝে বৈস তুমি এ কোন মহত্ত ৷৷

Daakeeyaa boleelo Sanee ſoono Somdott
Sobhaa maajha bo-iſo toomee a kon mohott

আমা সভা নামানিস কোন অহঙ্কারে ৷
পৃথিবির মধ্যে কেবা নাজানে তোমারে ৷৷

Aamaa ſobhaa naamaanees kon ohungkaara
Preet,heebeer modhya kabaa naajaana tomaara

মর্য্যদা

মর্য্যদা থাকিতে কেনো নাজাহো ঙচিয়া ।
আপন সদৃশ স্থানে ঙচি বৈস গিয়া ॥

এত সুনি সোমদত্ত কোপেতে জলিন ।
অগ্নির ঙপরে জেন ঘৃত ঢালি দিন ॥

সোমদত্ত বলে সেনী নাকরিস গর্ব্ব ।
তোমার মহিমা জত আমি জানি সর্ব্ব ॥

কোন দোষে দোষী আমি কহত সত্তর ।
এত কটু ভাসা মোরে কহিস বর্ব্বর ॥

তোমা হইতে নিচ কেবা আছয়ে মানুষে ।
মোর অগোচর নহে জানিয়ে বিশেষে ॥

এতেক সুনিয়া সেনী অতি ক্রোধ মন ।
কোপে ডাক দিয়া বলে সুন সর্ব্ব জন ॥

এত অহঙ্কার হইল আরে স্দলাঙ্গার ।
পরনিন্দা ছিদ্র নাহি চাহো আপনার ॥

ইহার ঙচিত ফল দিব আমি তোরে ।
এত বলি কোপে সেনী ঙচিল সত্তরে ॥

সেনী

সেলী দেখি সোমদত্ত উঠিল তখন ।
হুড়াহুড়ি মহা যুদ্ধ করে দুই জন ॥

তবে সেলী মহা কোপে ধরে তার চুলে ।
দেখিয়া হইল হাস্য জত সভা তলে ॥

কেশে ধরি চড় মারে বজ্রের সমানে ।
এক চড়ে দন্ত ভাঙ্গি করে খানে খানে ॥

তবে সভে উঠি দ্বহা নিবারণ কৈল ।
অভিমানে সোমদত্ত দেশেরে চলিল ॥

সভা মধ্যে সোমদত্ত পাইয়া অভিমান ।
তপস্যা করিতে বনে করিল পয়ান ॥

দ্বাদশ বৎসর সেই কৈল অনাহারে ।
এক চিত্তে সোমদত্ত সেবে মহেশ্বরে ॥

তপস্যায় বস হইল দেব দিগম্বর ।
বৃষভে চড়িয়া আইল বনের ভিতর ॥

শিব বলে বর মাগ সুনহ রাজন ।
এত বলি সোমদত্তে ডাকে পঞ্চানন ॥

ধ্যান

ধ্যান ভাঙ্গি সোমদত্ত দেখিল মহেশ ।
বিভুতি ভুসন অঙ্গ জটা তার কেশ ॥

আনন্দিত সোমদত্ত দেখিয়া চান্দরে ।
বিবিধ প্রকারে রাজা অতি স্তুতি করে ॥

সোমদত্ত বলে যদি হইলা কৃপাবান ।
এক নিবেদন আমি করি তোর স্থান ॥

সভা মধ্যে সেনী মোরে অপমান কৈল ।
জতেক ভুপতি গন বসিয়া দেখিল ॥

অগ্নিবত অঙ্গে দহে সেই অপমান ।
এই নিবেদন আমি করি তোর স্থান ॥

যদি মোরে বর দিবা দেব পসুপতি ।
মহা ধনুর্দ্ধর হউক আমার সন্ততি ॥

তার পুত্রে মোর পুত্র জিনুক সমরে ।
রাজা গন মধ্যে জেন অপমান করে ॥

ইহা বিনু অন্য বর নাহি চাহি আমি ।
এই বর মোরে দেব আজ্ঞা কর তুমি ॥

হর বলে বর দিলু সুনহ রাজন ।
তোর পুত্র জিনিবেক সেনীর নন্দন ॥

প্রানেতে মারিতে তারে নাহবে সকতি ।
এত বলি অন্তর্দ্ধান হইল পসুপতি ।

স্থির স্থানে সোমদত্ত পাইয়া এই বর ।
আনন্দিত হইয়া গেল আপনার ঘর ॥

শিব বরে ভুরিশ্রবা সাত্যেকি জিনিল ।
তার উপাক্ষান এই তোমারে কহিল ॥

An Episode from the *Mohaabhaarot*.

Moonee ſaid. 'Hear, O ſon of *Porekhyeeto*,
'How the hero *Saatyokee* was overcome.
'On a certain time *Boſoodab* celebrated his father's obſequies,
'And aſſembled all his Relations and Friends by invitation.
'Firſt *Somdott* and *Baahleek*, then *Punchaanon*;
'*Saaloo* alſo and *Sheeſhoo* were invited, and came.
'Every *Raajaa* attended, more than could be numbered,
'And

'And B*o*s*oo*dab respectfully saluted them.
'All these Raajaas he placed on various seats,
'And to each of them by turns addressed his discourse.
'But Sanee, uncle to B*o*s*oo*dab and father of Saaty*okee*,
'Was much enraged to behold Somd*o*tt among them.
'He called to him, and said, "Hear O Somd*o*tt,
"What arrogance is it to seat yourself in this assembly!
"By what presumption hast thou forgotten to respect us?
"Who in all the world does not know thee?
"While your honour is yet safe, why do you not rise and depart?
"Be gone, and seat thyself among thy Fellows."
'Hearing this, Somd*o*tt kindled with anger,
'Like oil when cast upon the fire.
'And Somd*o*tt replied, "Vaunt not thyself, O Sanee!
"For I am acquainted with all thy excellence.
"With what crime am I defiled, tell me quickly,
"That thou holdest this violent discourse with me, O Wretch!
"Who among men is of less account than thyself?
"Neither is this hidden from me; I know it well."
'Sanee when he had heard this was exceedingly enraged,
'And

'And wrathfully exclaimed, "Hear him, O ye people!
"Art thou become thus insolent, O refuse of thy family!
"Whilst thou despisest others, knowest thou not thyself?
"Soon will I give thee the proper reward of such conduct."
'Sanee hearing this, started up in a passion,
'And Somdott when he beheld Sanee arose immediately,
'So that a desperate struggle ensued between them.
'Sanee in great fury seized him by the hair,
'At which a laugh circulated through the whole croud.
'He held his hair, and struck him a blow like a thunderbolt,
'And with that single stroke demolished all his teeth.
'Then all the company got up and separated them;
'Somdott in confusion retired to his own country.
'Somdott being thus disgraced in the midst of the assembly,
'Retreated into the desarts to pass his life in prayer.
'Twelve years he consumed in prayer and fasting,
'In singleness of heart calling upon the great Deity.
'The naked God was satisfied with his mortifications,
'And mounting his Bull came into the desart.
'Sheew said "Hear, O Raajaa, demand of me some favour."
'In these words the Deity with five heads addressed Somdott.

'Somdott

'Somdott ſtarting from his contemplation, beheld the Deity,
'Whoſe body was covered with holy aſhes, and his hair clot-
ted in a thouſand knots.
'Somdott was much elated to behold the Divinity,
'And humbled himſelf before him with the moſt reverential
ſalutations.
'Then Somdott ſaid, "If You will really be my protector,
"Permit me to offer you a ſingle requeſt:
"Sanee has diſgraced me in a numerous company,
"And all the monarchs who ſate there beheld my misfortune.
"My body burnt like fire at the ignominious uſage:
"And therefore I humbly preſent this petition.
"If, O Lord of life, you mean to fulfill my wiſh,
"Grant that my ſon become a mighty warrior.
"Let my ſon conquer his ſon in battle;
"As He put me to ſhame in the midſt of the Raajaas.
"Except this, I have no boon to demand ——
"Beſtow this, O God! my only requeſt."
'The Deity anſwered "Hear O Raajaa, the favour is granted.
"Thy ſon ſhall overcome the ſon of Sanee;
"But his life it will not be permitted him to deſtroy."

'Thus

'Thus ſpoke the Lord of life, and vaniſhed.
'Somd*o*tt having received this favour from the Eternal,
'Returned exulting to his own family.
'Thus by the help of the great Deity, Bhoor*ee*ſhr*o*baa vanquiſhed Saaty*okee.*
'And this hath explained to you the circumſtances of his fall.

CHAPTER II.

OF SUBSTANTIVES.

Genders are the firſt attribute of ſubſtantives, and are uſually divided into three claſſes; the maſculine, the feminine and the neuter; under which are included the ſubordinate and compound genders. In the Shanſcrit language (equally refined with either the Arabic or the Greek) theſe three diſtinctions are preſerved in their common number and order.

পুংলিঙ্গ poongl*ee*ngo is the maſculine,

স্ত্রীলিঙ্গ ſtreel*ee*ngo the feminine, and

নপুংসক n*o*poongſok*o*, or ক্লীবলিঙ্গ kleew*o*l*ee*ng*o* the neuter.

The Authors of this threefold diviſion of genders and of their pre-

precedence, appear to have confidered the neuter as a kind of *refiduum* refulting from the two others, and as lefs worthy or lefs comprehenfive than either: but this doctrine is liable to fome objections. For the neuter (or that order of fubftantives defined by this term) feems to be of a more extenfive quality and power than the reft; in fo much that I fhould hardly fcruple to call it a genus, of which the mafculine and feminine are but the fpecies. For from the whole clafs of fubftantives, fome are felected to be mafculines, and others to be feminines; and all which are not thus fpecified, remain as the others were previous to their felection, *neuter*.

In Latin and Greek we find many unaccountable refinements of gender, or rather unmeaning applications of a diftinction without a difference. It would baffle the moft able grammarian to affign a fatisfactory reafon why *pecus pecoris* fhould be neuter, and *pecus pecudis* feminine; and fo of a thoufand others. Common fenfe requires that all general terms fhould avoid fuch difcriminations; and we certainly muft allow the conftruction of thofe languages to be moft rational, in which *flocks* and *herds* are of no gender, but include animals of both. In the fame manner when individuals are mentioned indefinitely, it is abfurd to fpecify the fex. We fee an animal at a diftance; muft

we

we know whether it be a he-goat or a ſhe-goat, before we venture to pronounce that it is a *goat* ? Yet this knowledge muſt be pre-ſuppoſed in Greek and Latin, or it muſt be granted that the gender is there redundant and ſuperfluous.

The propoſition which I have here ſtarted is particularly connected with my preſent ſubject; becauſe in the Bengal language there is a great number of general neuter names of animals &c. to which may be added at pleaſure different terminations of ſpecification, ſubdividing the individuals of the claſs to which they refer, into the ſubordinate diſtinctions of male and female.

The terminations uſually applied upon this occaſion are, আ aa for the maſculine, and ঈ ee, or নী nee for the feminine: thus from বাঘ baagh, which ſignifies a tiger in general, are formed বাঘা baaghaa a (male) tiger, and বাঘনী baahgonee or বাঘী baaghee a tigreſs; from হরিন horeen a deer proceed হরিনা horeenaa a buck, and হরিন্নী horeennee a doe. If ঈ ee long terminates the maſculine, it is made ſhort before the ſign of the feminine ; as হস্তী hoſtee an elephant, হস্তিনী hoſteenee a female elephant, সান্তিপুরী ſaanteepooree a man inhabiting Saanteepoor, সান্তিপুরিনী ſaanteepooreenee a woman

woman of Saan*tee*p*oo*r.

It is not neceſſary that every noun comprehenſive of Sex ſhould be diſtinguiſhed by a particular termination, or mode of formation, expreſſly to denote its gender.

The Sex of human creatures, and the more general relations which they bear to each other, are of ſufficient conſequence to obtain different names, inſtead of modifications of the ſame name. Thus in almoſt all languages the diſtinctions of *man* and *woman*, *huſband* and *wife*, *father* and *mother*, &c. are ſignified by ſeparate terms. The ſame may commonly be ſaid of ſuch animals as are moſt connected with mankind: from hence *bull* and *cow*, *ram* and *ſheep*, *bear* and *ſow* &c. Thus in the Bengal language মানুষ maan*oo*th*o* is a man স্ত্রী ſtree a woman পিতা p*ee*taa a father, মাতা maataa a mother, পুরুষ p*oo*r*oo*ſh*o* a huſband, নারী naaree a wife.

পুরুষ ছাড়িয়া নারী রহিবে কে মনে

p*oo*r*oo*ſh*o* ch,haar*ee*yaa naaree r*o*h*ee*ba ka m*o*na

"When the huſband is gone how ſhall the wife remain?" upon the ſame principal আড়্যা aaryaa is a bull, and গাই gaa-*ee* a cow &c.

In other caſes different forms of the ſame word are applied to

diſtinguiſh the Sexes; and as all animals muſt be of one Sex, it is generally ſufficient that the feminine term only be marked by a proviſional inflexion: hence ছাগল ch,haag*olo* a he-goat ছাগলী ch,haag*o*lee a ſhe-goat ভেড়া bharaa a ram, ভেড়ী bharee a ſheep কুক্কড়া k*o*ok*o*oraa a cock কুক্কড়ী kook*c*oree a hen; রাজহংস raajhungſ*o* a gander রাজহংসী raajhungſ*ee* a gooſe.

টল টল করে জল মন্দ মন্দ বায়।
রাজহংস রাজহংসী খেলিয়া বেড়ায়॥

T*olo* t*olo* kora j*olo* m*o*nd*o* mond*o* baay,
Raajhungſ*o* raajhungſee khal*ee*y*a*a baraay.
"A ſoft breeze gently agitates the water,
"The gander and the gooſe ſport and ſwim."

The ſame form occaſionally takes place even when human beings are concerned, in a local or confined relation; thus we uſe the word *Jew* in a collective ſenſe, comprehending the whole people; but to expreſs a woman of that nation we muſt add a ſexual termination; as *Jeweſs*: ſo ব্রাহ্মণ braahm*o*n ſignifies a *Bramin*, or in general any perſon of the braminical tribe; but ব্রাহ্মণী braahm*o*nee a *Bramineſs*, or woman only of that Sect.

এত সুনি রামকৃষ্ণ হাসিতে লাগিল ।
ব্রাহ্মন ব্রাহ্মনীকে পুবোধ করিল ॥

Ato ſoonee Raamokreeſhno haaſeeta laageelo
Braahmon Braahmoneeka probodho koreelo
"Hearing this Ramkriſhen began to laugh
"And ſatisfied the Bramin and Bramineſs."

In all circumſtances of this nature, the reader will find in the Bengal language a wonderful reſemblance to the Engliſh idiom, and turn of expreſſion.

In Shanſcrit, as in Greek and Latin, the names of all things inanimate have different genders founded on vague and incomprehenſible diſtinctions: as if there could be any reaſon for making Ætna feminine, which would not equally hold good with reſpect to Veſuvius or Caucaſus. But this ſeems to be the natural conſequence of connecting the gender of a noun too intimately with its termination. Had all inanimate ſubſtantives in Greek and Latin wanted theſe ſexual refinements, the form allotted to the neuter would have increaſed beyond its due proportion, and the ear have been tired with the perpetual recurrence of ſimilar ſounds: but it is ſurely more conſiſtent with nature, to make every noun *neuter* which is not the name of ſomething

thing neceſſarily *maſculine* or *feminine*: and this is an invariable rule in the dialect of Bengal.

Of Cases.

A Shanſcrit noun, on its firſt formation from the general Root, exiſts equally independant of caſe as of gender. It is neither *Nominative*, nor *Genitive*, nor *Accuſative*, nor is impreſſed with any of thoſe modifications, which mark the relation and connection between the ſeveral members of a ſentence. In this ſtate it is called an *imperfect* or *crude* noun. Thus রাজন Raajon means Monarch; but implies neither *a* Monarch, *of* a Monarch, *to* a Monarch, nor any other predicament in which a Monarch can be ſuppoſed to ſtand. To make a nominative of this word, the termination muſt be changed, and a new form ſupplied; as রাজা raajaa a King রানী raanee a Queen. Thus we ſee that in the Shanſcrit at leaſt, the nominative has an equal right with any other inflexion to be called a caſe.

Every Shanſcrit noun is capable of ſeven changes of inflexion, excluſive of the vocative: and therefore comprehends two more than even thoſe of the Latin. I ſhall here give a ſhort explanation of them, in the order which has been fixed for them

them by their own grammarians.

1 The Nominative, or *agent* in a ſentence; as রাজা রাজ্যতি raajaa raajyotee a King governs.

2 The *Paſſive* caſe, or ſubject of the action; as দেবং নমি dawung nomee I worſhip God.

3 The *Cauſal* caſe, pointing out the cauſe *by* which a thing is done; as দেবেন কৃতং dawano kreetung, made *by* God; or the inſtrument *with* which it is done; as দাত্রেন ছিন্নং daatrano ch,heennung cut *with* a knife: or the ſubject *in* or *by* which it is ſuffered; as অক্ষ্না কানঃ okhynaa kaanoh blind *of* an eye.

4 The Dative, with the ſign *to* or *for*; as দেবায় দত্তং dawaayo dottung given *to* God, ধর্মায় ভদ্রং dhormaayo bhodrung good *for* religion.

5 The Ablative, implying the ſubject *from* whence anything proceeds; as দেবাৎ প্রাপ্তং dawaat praaptung received *from* God.

6 The *Poſſeſſive* caſe, called by us the Genitive; as দেবস্য গৃহং dawoſyo greehung the houſe *of* God.

7 The *Locative* caſe, definitive of ſituation, and generally known by the ſign *in*; as জলে jola *in* the water, গৃহে greeha

greeha *in* the houſe, তর্কে চতুর *torka chotooro* learned *in* judgement.

The Vocative in Shanſcrit is excluded from the number of caſes, as no inflexion is employed in its formation: but to the imperfect noun the ſign হে ha is prefixed; as হে রাজন ha raajon O king!

The Inflexions of which a Bengal noun is capable, are neither ſo copious nor ſo accurate; the terminations uſed for this purpoſe are four only, and conſequently we can reckon but five different caſes at moſt.

The nominative is not diſtinguiſhed by any rule of formation; for in moſt ſimple or abſtract terms, the crude noun of the Shanſcrit is adopted, without the inflexion which denotes the Shanſcrit nominative; but for concrete ſubſtantives, names of agents &c. where the termination undergoes a material alteration in the Shanſcrit, that alteration is generally uſed in the Bengal dialect; as রাজা raajaa a king, from the crude noun রাজন raajon; স্বামী ſwaamee a huſband, from স্বামিন ſwaameen. Example,

স্বামী বনিতার পতি স্বামী বনিতার গতি

Swaamee bon*ee*taar pot*ee* ſwaam*ee* bon*ee*taar got*ee*

"The

"The huſband is the Lord of the wife, the huſband is the guide of the wife."

The Inflexion which moſt uſually occurs in Bengal nouns is made by the addition of the letter এ a; as দোষে doſha from দোষ doſh a crime: মানুষে maanooſha from মানুষ maanooſho a man; which may be called the *Oblique caſe* in general, from its frequent uſe.

This termination is occaſionally applied to five ſeveral caſes.

1 To the nominative (redundantly) as বীরে beera for বীর beero a warrior, *Vir*;

আমি যদি সেনাপতি হইব সমরে ।
তবে অস্ত্র না ধরিবে কর্ন্ন মহাবীরে ॥

Aamee jodee ſanaapotee ho-ibo ſomora
Toba oſtro naa dhoreeba Kornno mohaabeera.

"When I ſhall be General in the battle,
"Then Kornno *the great warrior* will not take up arms."

2 To the paſſive or ſubjective caſe: as যুধিষ্ঠিরে from যুধিষ্ঠির Jood-heeſhteer, a proper name; as

যুধিষ্ঠিরে ধরি দেহ এই নিবেদন

Jood-heeſhteera dhoree daho a-ee neebadon
"Seize and give me Jood-heeſhteer; this is my requeſt."

It

3 It ſerves to convey the ſenſe of the third, fifth and ſeventh of the Shanſcrit caſes; as বানে baana with an arrow গগনে gogona from heaven: মাসে maaſa in the month: কলিকাতায় koleekaataay in Calcutta; as

চারি বানে চারি অশ্ব মারিল তক্ষন

Chaar*ee* baana chaar*ee* *o*ſwo maar*ee*l*o* t*o*khyon

"With four arrows he then ſtruck the four horſes."

এইত শ্রাবন মাসে ধারা বরিসে গগনে

A-*eeto* ſhraaw*o*n maaſa dhaaraa b*o*r*ee*ſa g*o*g*o*na

"In this month ſhraab*o*n the rains fall from heaven."

and this its proper uſe and application.

4 It is added to the termination of the poſſeſſive caſe, to form the dative: as দ্রোনেরে Dronara, to Dron

আর রথে করি তবে দ্রোনেরে লইল

Aar rot,ha k*o*r*ee* toba Dronara l*o*-il*o*

"He then brought another carriage to Dron."

5 It is alſo employed to diſtinguiſh the vocative, and may either be prefixed or ſubjoined:

Pre-

Prefixed, as এ নাথ তুমি মোরে করিলা পরাধিন

A naat,h*o* t*oo*m*ee* mora k*o*r*ee*laa poraadh*ee*n

"O maſter! you have reduced me to a foreign ſubjection."

Subjoined, as সুন নৃপবরে ſh*oo*n*o* nr*ee*pobora hear O Prince! from নৃপবর nr*ee*pob*o*r*o* a Noble or Prince.

The ſecond or paſſive caſe of inanimate nouns is almoſt always the ſame as the nominative, and is very rarely diſtinguiſhed by a change of termination.

আর বান এড়ে বীর পূরিয়া সন্ধান।
দুশ্বাসনের অঙ্গ কাটি করে খান খান ॥

Aar baan ara b*ee*r p*oo*r*ee*yaa ſondhaan
D*oo*ſhwaaſonar ung*o* kaat*ee* k*o*ra khaan khaan

"The hero having well pointed his aim, ſhot another arrow,
"And cutting the body of D*oo*ſhwaaſon, hewed it in pieces."

In this diſtich the words বান baan, সন্ধান ſondhaan, অঙ্গ ung*o* and খানখান khaankhaan are in the paſſive or ſubjective caſe.

The ſame conſtruction alſo takes place occaſionally even in proper names; as

ধরিবারে যায় দ্রোন রাজা যুধিষ্টির

Dhoreebaara jaay Dron Raajaa Jood,heeſhteer

"Dron goes to ſeize Raajaa Jood,heeſhteer."

But this caſe ſhould be ſormed by the termination এ a when the noun ends with a conſonant, and by রে ra or কে ka when it terminates with a vowel: as

বহুত বচনে কহিল অর্জুনে

Bohoot bochona koheelo Orjoona

"He addreſſed much diſcourſe to Orjoon."

সাত্যকিরে ভুরিশ্রবা করে পরাজয়

Saatyokeera Bhooreeſhrobaa kora poraajaay

"Bhooreeſhrobaa defeated Saatyokee."

আর দশ বানে বীর কর্ন্নকে মারিল

Aar doſh baana beer Kornnoka maareelo

"The hero ſtuck Korno with ten more arrows."

I have obſerved ſome few inſtances, wherein this caſe is made to reſemble the dative in termination; as in the book called Beedyaa Soondor;

বিদ্যা সুন্দরেরে লইয়া কালিকা কৌতুকি হইয়া
কৈলাস সিখরে উত্তরিল

Beedyaa

Beedyaa Soondorara lo-iyaa kaaleekaa koutookee ho-iyaa
Ko-ilaas ſeekhora ootoreelo.

"Beedyaa having obtained Soondor (her lover) and Kaalee-
"kaa being made contented, arrived at the foot of Koilas
"Seekhor (a mountain.)"

This ſecond caſe, with its Shanſcrit termination, is not totally loſt among the Bengaleſe; tho' the very perſons who uſe it are utterly ignorant of the principles on which it is formed, and of the grammatical reaſon for which it is applied. All petitions, letters &c. in the Bengal language, commence with certain cuſtomary phraſes of compliment in pure Shanſcrit, of which the Writer knows nothing more than the general purport; after this compliment is conſtantly inſerted the ſentence লিখিতং কার্য্যঞ্চ আগে Leekheetung kaarjyuncho aaga, which ſignifies "I have written the affair (i.e. the affair which is the ſubject of the letter or petition) here beyond." The word in the paſſive caſe is কার্য্যঞ্চ Kaarjyuncho: the ſyllable cho is an *enclytic*, added only to fill up the metre, (for the line is a verſe of eight ſyllables) the word without this termination is কার্য্যং kaarjyung, the ſecond Shanſcrit caſe of কার্য্য kaarjyo an affair. The ſame form occurs in the word নিবেদন neebadon a petition; which in the eſtabliſhed formulary for the commencement

of

of all petitions is written নিবেদনঞ্চ *nee*bad*o*nunch*o* for নিবেদনং *nee*badonung.

The third, fifth and seventh cases of the Shanscrit are likewise frequently supplied by the termination তে ta, which is added to the nominative, when it ends with a vowel, and to the oblique case when the last letter of the noun is a consonant; as অগ্নিতে ogn*ee*ta *with* fire, from অগ্নি *ognee* fire. জলেতে j*o*lata *with* water, from জল j*olo* water. ঢাকাতে dhaakaata *from* Dacca. রথেতে rot,hata, *in* a carriage, or *from* a carriage. ভূমেতে bhoomata *on* the ground.

অগ্নিতে পোড়ায় সৈন্য দ্রোন বিদ্যমান

Ogn*ee*ta poraay so-inyo Dron b*ee*dy*o*maan

"He destroyed the army *with* fire in Dron's presence."

জলেতে হইল পুর্ন সংগ্রামের স্থল

Jolata h*o*-il*o* *poorno* sungraamar st,h*olo*

"The field of battle was filled *with* water."

রথেতে চলিল গিয়া

Rot,hata ch*o*l*ee*l*o* g*ee*yaa

"He hasted away *in* the carriage."

মূর্চ্ছিত হইয়া বীর রথেতে পড়িল

Moor-

Moorchch'h*ee*t h*o*-iyaa beer r*o*t,hata p*o*r*ee*l*o*

"The hero becoming ſenſeleſs fell *from* the carriage."

সারথির মুণ্ড কাটি পাড়িল ভুমেতে

Saar*o*t,h*ee*r m*oo*nd*o* kaat*ee* paar*ee*l*o* bhoomata

"Having wounded the charioteer on the head, he felled him *to* the ground."

The ſixth Shanſcrit caſe, or poſſeſſive form of noun, is conſtructed by adding the letter র r*o* to the nominative if it ends with a vowel, or to the oblique caſe, if the laſt letter of the word be a conſonant: as বনিতার b*o*n*ee*taar genitive of বনিতা b*o*n*ee*taa a wiſe. স্বামীর ſwaameer from স্বামী ſwaamee a huſband. মধুর modh*oo*r ſweet, the genitive of মধু modh*oo*, honey. মানুষের maan*oo*ſhar from মানুষ maan*oo*ſh*o* a man. কৃষ্ণের kr*ee*ſhnar from কৃষ্ণ Kr*ee*ſhn*o* the name of a Hindoo Deity. Example.

কামানের হুড়হুড়ি বন্দুকের দুড়দুড়ি
সম্মুখে বানের গড় হয়

Kaamaanar h*oo*r*o*h*oo*r*ee* bond*oo*kar d*oo*r*o*d*oo*r*ee*

ſomm*oo*kha baanar g*o*r hoy.

"There is a twanging of bows, and report of guns,

"ſurely there muſt be a fortreſs of arms before me."

কৃষ্ণের বচনে পার্থ ধনু অস্ত্র নিল

Kreeſhnar bochona paart,ho dhonoo oſtro neelo

"At the words of Kreeſhno the Vizier took up his bow and arms."

Some nouns ending with vowels increaſe a ſyllable in all the oblique caſes, by prefixing to the ſign এ a the conſonant correſpondent to their terminating vowel; as ভাইয়ের bhaaeeyar from ভাই bhaaee a brother. পাণ্ডবের paandowar from পাণ্ডু paandoo the name of an ancient Hindoo family: and this form (tho' very ſeldom uſed by the moderns) ſeems moſt conſiſtent with the orthography of the language.

ভাইয়ের মরন দেখি সিন্দুবীর বেগে ।
হাথে গদা করি গেল অভিমন্যু আগে ॥

Bhaaeeyar moron dakhee ſeendoobeer baga
Haat,ha godaa koree galo Obheemonyoo aaga

"Seendoobeer ſeeing the death of his brother, taking his
"Mace in his hand, haſted to Obheemonyoo."

হাহাকার সব্দ হইল পাণ্ডবের দলে

Haahaakaar ſobdo ho-ilo paandowar dola

"There was much lamentation on the part of the Paandoos."

The

The *dative* is diſtinguiſhed by the final এ a added to the genitive, as I have already remarked; thus

রাজারে কহিল বীর সুন নৃপবর

Raajaara ko*heelo* beer *ſoono* n*reep*o*bor*

"The hero ſaid *to* the Raja, hear O Prince!"

Various Interjections ſerve to point out the Vocative, and they will be noticed in their proper place; at preſent I ſhall only obſerve that the particle রে ra is commonly uſed in this ſenſe, and may be added either to the word with which it is immediately connected in conſtruction, or to any other member of the ſentence, either noun or verb, as the compoſer finds moſt convenient; an inſtance of the latter mode appears in this hemiſtych,

যাওরে রজনি তুমি মরিয়া

Jaa-ora r*ojonee toomee* mo*reey*aa

"O night! periſh and depart from us.

where যাওরে রজনি jaa-ora *rojonee* is put for যাও jaa-o রজনিরে *rojonee*ra go, O night. For an example of this interjection being joined to its immediate ſubject, I ſhall quote the following little poetical ſong.

গীত

গীত

ভব সিন্ধু পাররে কে যাবা ভাইরে
হরি নামের নৌকাখানি শ্রী গুরু কাণ্ডারি
বাহ বাহ বল্যা ডাকে দুই বাহু পসারি
ঠাকুর নিতাইয়ের ঘাটে অদান খেবা বয়
কত অন্ধ আতুর তারা সব পার হয়

Bhobo ſeendhoo paarora ka jaabaa bhaaeera
Horee naamar noukaakhaan*ee* ſhr*ee* g*ooroo* kaandaar*ee*
Baah*o* baah*o* b*o*lyaa daaka d*ooee* baah*oo* p*o*ſaar*ee*
T,haak*oo*r n*ee*taa*ee*yar ghaata *o*daan khawaa b*o*y
K*o*t*o* *o*ndh*o* *o*t*oo*r taaraa ſ*o*b*o* paar*o* h*o*y.

An Ode.

'O Brothers! which of you will croſs the ocean of the world?
'There is the boat of the name of *Horee*; (the Deity) Shree *Gooroo* (our Tutor) is the pilot;
'He hath ſummoned us, crying out,' "row, row, and ſtretch wide both your arms;"
——'In the port of *Neetaaee* T,haakoor (a famous Divine) we pay nothing for the paſſage,
'And there all the lame and blind are ferried over.'

The

The particle হে ha, the ſign of the Shanſcrit vocative, is frequently applied to Bengal nouns in the ſame ſenſe; as

নাগরহে গিয়াছিনাম নগরের হাটে

Nagorha *gee*yaach'h*ee*laam n*o*g*o*rar haata

"O Naagor, I have been to the market at the City."

The Vocative is alſo expreſſed by the crude noun, and by the nominative caſe of the Shanſcrit indifferently, without any interjection: as

হাসিয়া কহিল কৃষ্ণ সুনহ রাজন

Haaſ*ee*yaa k*o*h*ee*l*o* kr*ee*ſhn*o* ſ*oo*n*o*h*o* Raaj*o*n

"Kr*ee*ſhn*o* laughing ſaid, hear O King."

কর্ন্ন বলে মহা রাজা কর অবধান

K*o*rnno b*e*la m*o*haa Raajaa k*o*r*o* *o*b*o*dhaan

"K*o*rnn*o* ſaid, O great King, employ ſage conſideration."

As it may be curious to obſerve at one view the connection and reſemblance between a Shanſcrit and Bengal noun, and to trace in a corrupted language the gradual progreſs of deviation from its original ſource; I ſhall here inſert a ſubſtantive declined after both methods, and ranked according to the Shanſcrit mode of arrangement, which I think at leaſt equal in merit to the ſyſtem adopted by European Grammarians.

FIRST Declenſion, a Subſtantive ending with a Conſonant.

	SHANSCRIT.		BENGALESE.		
1	বানঃ	baan*o*h	বান	baan*o*	an arrow
2	বানং	baanung	বানে	baana	an arrow
3	বানেন	baanan*o*	বানেতে	baanata	with an arrow
4	বানায়	baanaay*o*	বানেরে	baanara	to an arrow
5	বানাৎ	baanaat	বানেতে	baanata	from an arrow
6	বানস্য	baan*o*ſy*o*	বানের	baanar	of an arrow
7	বানে	baana	বানে	baana	in an arrow
Voc:	হে বান	ha baan*o*	এ বান	a baan	O arrow

SECOND Declenſion, a Subſtantive terminated by a Vowel.

1	অগ্নিঃ	*o*gn*ee*h	অগ্নি	*o*gn*ee*	fire
2	অগ্নিং	*o*gneeng	অগ্নিকে	*o*gn*ee*ka	fire
3	অগ্নিনা	*o*gneenaa	অগ্নিতে	*o*gn*ee*ta	with fire
4	অগ্নয়ে	*o*gn*o*ya	অগ্নিরে	*o*gn*ee*ra	to fire
5	অগ্নেঃ	*o*gnah	অগ্নিতে	*o*gn*ee*ta	from fire
6	অগ্নেঃ	*o*gnah	অগ্নির	*o*gn*ee*r	of fire
7	অগ্নৌ	*o*gnou	অগ্নিতে	*o*gn*ee*ta	in fire
Voc:	হে অগ্নে	ha *o*gna	এ অগ্নি	a *o*gn*ee*	O fire

A third Declension might be formed for those nouns which change their terminating vowel into a consonant in the oblique case: as ভাইয়ে bhaa*ee*ya and পাণ্ডবে paand*o*wa, oblique cases from ভাই bhaa*ee* a brother and পাণ্ডু paand*oo* a proper name &c. But these occur too seldom to require a separate class: and occasional anomalies are less fatiguing to a learner than a tedious multiplicity of rules.

The specimens of declension here inserted will have shewn, that Bengal nouns fall very short of the powers and of the precision, which a greater variety of inflexion gives to those of the Shanscrit: yet the examples which I have already quoted from ancient books, prove that a single oblique case has been used in many different senses, like the dative in Greek, and ablative in Latin. But in modern language the syllable এ a or তে ta at the end of a word, is generally confined to the sense of the *seventh case*, as definitive of situation; and may constantly be rendered into English with the sign *in*: as নগরে nogora *in* the City; ঘাটে ghaata *in* the Port; নামে naama *in* the name; মাসে maasha *in* the month &c.

The third and fifth cases are usually supplied by certain particles answering to prepositions in Latin and Greek; and which compensate for the defective system of inflexion in Bengal nouns, as

as well as in thofe of moft of the European languages. The ufe of thefe particles will be explained in a feparate Chapter.

OF NUMBERS.

In the preceding fection I have inferted the fingular number only, as a fpecimen of declenfion, becaufe the Bengal language has no proper form of dual or plural; both of which every Shanfcrit noun contains, and each declined with feven cafes like the fingular. But as this work is by no means intended to comprehend the whole grammatical fyftem of the Braminical dialect, I have taken no notice of the great variety of its declenfions, nor explained the difference of their inflexions as occafioned by the difference of gender, as well as of termination. I have alfo omitted to defcribe the modes of forming Shanfcrit fubftantives of different genders from the fame root. Every-thing that immediately relates to my fubject, I fhall ufe my utmoft endeavours to infert; but a compleat grammar of the Shanfcrit would furnifh ample matter for a confiderable volume, and prove a formidable tafk to the moft experienced philologer.

I have faid that Bengal nouns have neither *dual* nor *plural* numbers, I may add that neither is wanted. The *dual* is found in no modern language, and probably never exifted but in the Arabic and its branches, in the Shanfcrit, and in the Greek.

That

That the idea of multitude is not confined to the plural number is clear beyond a doubt, becauſe ſingular nouns are uſed in all languages with a collective ſenſe, almoſt as frequently as plurals: thus, *men love to ſtudy*, and *man loves to ſtudy*, are phrazes perfectly equivalent. So alſo we join to a noun in the ſingular number an epithet of indefinite plurality, to convey a plural meaning: *many a man*, is written by the Bengaleſe বহুত মানুষ bohoot maanooſh. Perhaps it might be ſafely urged that the ſingular number has more occaſion for an accurate ſpecification than the plural: at leaſt this is the only circumſtance which can account for the extenſive uſage of the article, or repreſentative of unity in moſt of the modern dialects of Europe.

In the Bengal language the ſame form of noun ſerves for the ſingular and plural; ſo that in an indefinite ſentence no diſtinction of number is obſerved or provided for; as in the following verſes.

সৈন্য সৈন্য মহা যুদ্ধ হইল আচম্বিতে ।
রথি গণ আইল চড়িয়া দিব্য রথে ॥
হস্তী হস্তী যুদ্ধ হয় মহা শব্দ করে ।
অশ্ব আশ্বার যুদ্ধ হয় বিবিধ প্রকারে ॥

ſo-inyo ſo-inyo mohaa joodho ho-ilo aachombeeta
Rot,hee gono aaeelo choreeyaa deebyo rot,ha

Hoſtee

Hoſtee hoſtee jooddh*o* h*o*y m*o*haa ſh*o*bd*o* k*o*ra

Oſw*o* aaſwaar jooddh*o* h*o*y b*ee*b*ee*dh pr*o*kaara

"Troop with troop; on a ſudden there became a mighty battle;
"The Leaders haſted in their ſtrongeſt chariots:
"Elephant and elephant; the war raged with a terrible noiſe;
"Horſe and horſeman; the fight kindled in various conjunctures."

In this paſſage the words *troop*, *elephant*, *horſe* and *horſeman* &c. are taken collectively, and may be equally underſtood to be of the plural, or ſingular number. Where unity is to be ſpecified, the word এক ak*o* one, muſt be uſed like the article *a* or *an*, which latter I ſhould conceive to be a corruption of the word *one*. Example;

এক লাফে ধরিলেক তাহার চিকুর ।
এক চড়ে দন্ত গুলা করিলেক চুর ॥

Ak*o* laapha dh*o*r*ee*lak taahaar ch*ee*koor

Ak*o* ch*o*ra d*o*nt*o* goolaa k*o*r*ee*lak ch*oo*r

"With a ſudden jump he ſeized his lock of hair,
"And with a ſingle blow ſhattered all his teeth."

Numerals may be joined to nouns in the ſingular number, without any confuſion of expreſſion, as we ſay fifty *horſe* (for *horſemen*) twenty *head* of cattle (for *heads*) ſo in Bengaleſe,

সত সত হস্তী বীর মারে এক ঘায়

Sꞓto ſoto hoſtee beer maara ako ghaay

"With one blow the hero ſtruck a hundred elephants."

Nouns of animation, and more particularly ſuch as relate to mankind, generally have their plural number diſtinguiſhed by the addition of certain words of amplification or multitude, which ſerve in a ſubordinate capacity, inſtead of a variation of form to the principal noun. Of theſe words, that which moſt commonly occurs in modern Bengaleſe is লোক lok a Shanſcrit word for a man, or in its collective ſenſe *people*; as

সর্ব লোক কহে যাও রাজার নিকট

Sorwo lok koha jaao Raajaar neekot

"All the people ſay, go before the Rajaa."

লোক lok when added to another ſubſtantive gives it a plural ſenſe; as প্রজা projaa a peaſant, প্রজালোক projaalok peaſants. তাঁতী taangtee a weaver, তাঁতীলোক taangteelok weavers.

But this uſage is very rare in books; in which plurality is moſt uſually ſignified by the word গন gono a multitude or army; as পণ্ডিত pondeet, a learned Indian, or Pundit, পণ্ডিত গন pondeetgono Pundits. সৈন্য ſo-inyo a troop, সৈন্য গন

ſo-inyo

ſoi-nyo *gono* Troops.

লক্ষ লক্ষ সৈন্য গন বিনাশিল রনে

Lokhyo lokhyo ſo-ino gono beenaaſeelo rona

"He annihilated millions of Troops in the battle."

বিদ্যার আভাস দেখি হইল বিস্ময়।
সকল পণ্ডিত গন হইল পরাজয়॥

Beedyaar aabhaas dakhee ho-ilo beeſmoy

Sokolo pondeet gono ho-ilo poraajoy.

"On beholding the wonderful extent of his knowledge,

"All the Pundits were aſtoniſhed, and were overcome."

দল *dolo* is another word of the ſame purport and uſage as গন *gono*; thus

ভয় পাইয়া পাণ্ডু দল সকল পলায়।
দুর্য্যোধন রাজা হইল আনন্দিত কায়॥

Bhoy paaeeyaa paandoo dolo ſokolo polaay

Doorjodhon Raajaa ho-ilo aanondeet kaay.

"The Paandoos being terrified, all fled,

"And Raja Doorjodhon was elated at heart."

Sometimes alſo গন *gono* and দল *dolo* are both applied together to give greater ſtrength to the expreſſion; as

অর্জ্জুনের

অর্জ্জুনের রন দেখি বড় বিচক্ষন ।
ভঙ্গ দিয়া যায় তবে কুরু দল গন ॥

Orjoonar *rono* dakh*ee* b*o*r*o* b*ee*ch*o*khy*o*n

Bhung*o* d*ee*yaa jaay toba *kooroo* dol g*o*n

" On feeing the wonderful battles of Orjoon,

" All the K*ooroos* fled from the battle."

This form of plural may be ufed in the oblique cafe; the fign of inflexion being added to the latter word only: as from কুরুগন *kooroogono* the K*ooroos*, may be formed কুরুগনে k*ooroo*gona; as

দেখিয়া কুরুগনে লাগে চমৎকার

dakh*ee*yaa k*ooroo*gona laaga ch*o*m*o*t kaar

" On beholding it, aftonifhment feized the K*ooroos*"

If the firft word had been in the oblique cafe, it would have been neceffary to underftand the latter in its full, and proper meaning; as পাণ্ডু গন paand*oo* g*o*n*o* the Paand*oos*, পাণ্ডবের গন paandowar g*o*n*o* the multitude or army of the Paand*oos*.

পাণ্ডবের গনেরে জয়দ্রত কৈল জয়

Paand*o*war gonara joydrot ko-il*o* joy

" Joydrot conquered the army of the Paand*oos*."

গুলা goolaa is added to names of animals and things to form a plural, but not to those concerning mankind; as in this hemistych from the Raamaayon, or history of Raam.

সিংহনাদ শব্দ করিয়া বানর গুলা আইসে

seenghonaad shobdo koreeyaa baanor goolaa aaeesa

"On his making a noise like the lion, the apes approached."

Thus is used গরু গুলা goroo goolaa cows, from গরু goroo a cow; অস্ত্র গুলা ostro goolaa arms, from অস্ত্র ostro a weapon, &c.

দিগ deeg properly signifies *a side*; but when following another substantive, generally conveys a plural sense to it; especially in an oblique case; as পাসণ্ড paasondo a sinner, পাসণ্ড দিগের paasondo deegar *of sinners* or *on the part of sinners*; as

সকল পাসণ্ড দিগের পাপ ক্ষয় হইল ।
নিতাই চৈতন্য আসি দরশন দিল ॥

Sokol paasondo deegar paap khyoy ho-ilo
Neetaaee cho-itonyo aasee doroshon deelo

"The faults *of all sinners* were obliterated,
"When Neetaaee and Choiton visited them."

This

This word is more particularly applied to form the inflexions of the pronouns both perſonal and poſſeſſive, with which it is conſtantly uſed by the moderns in their converſation and correſpondence.

যুদ্ধতে পড়িয়া সবে স্বর্গ পুরে জায়।
বন্ধু গনে তাহার দিগের না দেখি উপায়॥

Jooddhata *poreey*aa ſoba ſw*o*rg*o* poora jaay
Bodh*oo* g*o*na taahaar d*ee*gar naa d k h*ee* *co*paay.

"Thoſe who fall in battle all go to Paradiſe,
"But I ſee no remedy for their wives (or literally, *the wives on their part*.")

I muſt not omit that in the modern and corrupt dialect of Bengal the ſyllable রা raa is ſometimes added to the nominative of a ſingular noun to form a plural; as ছাল্যা ch'haalyaa a child ছাল্যারা ch'haalyaaraa children.

CHAPTER III.

Of Pronouns.

নামবাচ্য naambaachy*o* literally ſignifies *the implication of a name*, and therefore may be ſaid nearly to correſpond to the term *Pronoun*. It would be difficult to account for the variety of

of words which have been allotted to this clafs by European grammarians; Perfonals, Reflectives, Demonftratives, Interrogatives, Indefinites &c. many of which cannot poffibly be taken for fubftitutes, or reprefentatives of nouns. Among thefe exceptions to clafs the figns of the firft and fecond perfons, may perhaps be deemed too great an affectation of fingularity, or an unwarrantable licentioufnefs of criticifm; yet the authors of the Shanfcrit grammars univerfally confine the term naambochyo to the third perfon. The other two are ranked in the chapter of nouns, tho' diftinguifhed by a peculiar inflexion.

I and *thou*, the hinges upon which all difcourfe is turned, are not pronouns; they are perfonals, and nothing elfe: that is, they denote the prefence and perfonality of the collocutors, *I* being invariably the fign of the perfon who fpeaks, and *thou* that of the perfon fpoken to. They are not the fubftitutes for their names, becaufe thofe names could not be applied without circumlocution, preplexity and abfurdity. They are not *pronouns*, becaufe they differ altogether in implication, power and extent from that which is moft affuredly a pronoun, the fign of the third perfon. *I* and *thou* teftify the act of difcourfe, *he* excludes from a participation in it: *I* and *thou* have no gender, *he* has both a feminine and a neuter. The firft and fecond perfonals

ſonals ſhould ſeem to be confined to rational and converſable beings only; the third ſupplies the place of every object in nature: wherefore it muſt neceſſarily be endued with a capacity of ſhifting its gender reſpectively as it ſhifts its ſubject; and hence it is in Shanſcrit frequently denominated an *adjective.*

One of the demonſtratives *hic* or *ille* uſually ſerves for this purpoſe, and generally the latter, which in Arabic has no other name than ضمير الغايب dhemeer el ghaayb *the pronoun of the abſentee*, for whoſe name it is a ſubſtitute.

In moſt languages where the verb has a ſeparate inflexion for each perſon, that inflexion is ſufficient to aſcertain the perſonality; but in Bengal compoſions, though the firſt and ſecond perſonals occur very frequently, nothing is more rare than the uſage of the pronoun of the third; and names of perſons are inſerted with a conſtant and diſguſting repetition, to avoid, as it ſhould ſeem, the application of the words *he* and *they.*

The Bengal perſonals do not reſemble thoſe of the Shanſcrit in any of their inflexions: but as the caſes of the latter (in the ſingular number) are ſometimes applied in the more antient writings, I ſhall here exhibit them in their own form and order.

The ſecond perſon is always ranked before the firſt, and the third before the ſecond. Thus the roots of the firſt and third perſonals

perſonals are যুষ্মদ্ অস্মদ্ *thou* and *I.*

	First Perſonal.		Second Perſonal.	
1 caſe.	ত্বং	thou	অহং	I
2	ত্বাং	thee	মাং	me
3	ত্বয়া	with thee	ময়া	with me
4	তুভ্যং	to thee	মহ্যং	to me
5	ত্বৎ	from thee	মৎ	from me
6	তব	of thee	মম	of me
7	ত্বয়ি	in thee	ময়ি	in me

Sometimes the form of the ſecond caſe is ত্বা মা and the fourth and ſixth তে মে Example.

জীবনে মরনে বাপি রাধাকৃষ্ণ গতি মম

"In life and death may Raadhaakr*ee*ſhn*o* be *my* Guide."

I ſhall collect in this chapter all ſuch words as uſually come under the head of pronouns in the European ſyſtem of grammar, whether declinable or aptotes. Such of them as are ſubject to inflexion, have a regular but peculiar method of declenſion, which differs from that of ſubſtantives, both in the formation of the oblique caſes and in the general uſage of a plural number.

I ſhall divide them into three claſſes: the firſt comprehending all ſuch words whoſe nominative ſingular ends in ই *ee*; the ſecond containing thoſe which terminate in এ a; and third compoſed of words incapable of inflexion.

And firſt of Nominatives in ই ſuch as আমি I, তুমি you আপনি ſelf, এই this, ওই that &c. Example.

এই ক্ষনে দ্রোন আমি বিনাশিব রনে

"At this juncture *I* will defeat Dron in the battle."

সৈন বলে রাজা তুমি ভুবনে বিখ্যাত

"So-ilo ſaid, Raajaa, *you* are famous in the world."

In the ſecond or *paſſive* caſe the terminating ই *ee* of the nominative is conſtantly changed into আ aa; as আমা me তোমা you &c.

তোমা বিনে ধরে তারে নাহি হেন জন

"Except *you*, there is no one able to ſeize him."

The third, fifth, and ſeventh of the Shanſcrit caſes are repreſented by adding the termination তে to the *paſſive*; as আমাতে *with, from, by*, or *in* me; তাহাতে *with* &c. him, her, or it: as

তাহাতে অনেক সৈন্য করিলেক চুর

"with

"*With* it he cut in pieces all the troops."

It is to be remembered that altho' I have given the termination তে as the ſign of the third and fifth caſes of the pronouns, yet the moderns very ſeldom uſe either of them; but apply certain particles anſwering to prepoſitions when they would expreſs the ſenſe of theſe caſes: a circumſtance which I have already remarked in the chapter of ſubſtantives.

The dative is formed by the termination রে ra added to the paſſive caſe; as আমারে to me, তোমারে to you &c.

এই হেতু তোমারে আমি কহি এ রাজন

"On account of this I ſpeak *to you*, O King."

The ſyllable কে ka is ſometimes ſubſtitued for রে in this caſe.

আনিয়াছ আমাকে আপনে আজ্ঞা দিয়া

"You yourſelf ordered *me* to be brought hither."

NB. This dative caſe frequently ſupplies the place of the paſſive, like that of ſubſtantives; as in the preceding example and in this which follows.

বুহ্মা যদি আপনে আসিয়া করে রন ।
তোমারে ধরিতে সে নারিবে কদাচন ॥

"If

"If Brohmaa himſelf ſhould come and fight,
"He ſhall by no means avail to take *you* priſoner."

The *poſſeſſive* is made by omitting the final এ a of the dative; as আমার *of me*, or *mine*; তোমার *of you*, or *your's*; আপনার *of ſelf*, or *own*; as

মহা ধনুদ্ধর হউক আমার সন্ততি

"Let *my* ſon become a mighty bowman."

আনন্দিত হইয়া গেল আপনার ঘর

"He went exulting to *his own* houſe."

Excluſive of the termination in তে ta, which is the ſign of the ſeventh as well as of the third and fifth caſes, the pronouns poſſeſs a ſeparate form of inflexion peculiar to the *locative* caſe; being the ſame with that of ſuch ſubſtantives as end in আ aa where the এ a final is changed into য় *yo*, as inſtanced in the preceding chapter in the word কলিকাতায় from the nominative কলিকাতা In the ſame manner to the paſſive caſe of the pronouns which always end in আ aa is added the letter য় *yo*; as আমায় in me তোমায় in you তাহায় in him &c.

তোমার দুঃখেতে আমার উপজিল দয়া ৷
অদৈন্য করিব তোমায় দিয়া পদ ছায়া ৷৷

L "My

"My compaſſion is excited by your ſufferings,
"I will cauſe *in you* unceaſing bliſs under the ſhadow of my feet."

বৈকুণ্ঠ ছাড়িয়া আমি আইলাম তোমার চাক্রি ।
সিন্নি দিয়া পূজ আমায় দুঃখ রবে নাক্রি ।।

"Having left the ſkies, I am come to your habitation.
"Give me ſweetmeats and worſhip me, and your troubles ſhall not remain."

The nominative plural always ends in রা raa, and is formed either by changing the final ই *ee* of the nominative ſingular into রা raa; as আমরা *we*, from আমি I; তোমরা *ye*, from তুমি *you*: or by adding আ aa to the poſſeſſive caſe; as তাহারা *they*, from তাহার *of him*; আপনারা *ſelves*, from আপনার *of ſelf*. Examples.

সত্য কহ নারী আমরা পাইয়াছি ডর

"Speak truth, O woman, for *we* are afraid."

তোমরা সকলে থাক রাজার রক্ষনে

"Do *ye* all remain in defence of the Raajaa."

The ſame inflexion ſerves alſo for the paſſive caſe plural; as

তোমরা জতেক ভাই বিধি কৈল চাক্রি চাক্রি

"*You* Brethren, howmany ſoever, Beedhee hath conſigned to different places"

The

The other oblique cafes of the plural are expreffed by the feveral inflexions of the word দিগ joined to the fecond or fixth cafe of the fingular; as আমারদিগে আমারদিগেরে তোমারদিগের &c. an example of which has been already inferted in the fecond chapter.

In common difcourfe this plural termination দিগের is frequently contracted to দের as আমাদের of us তোমাদের of you &c.

After thefe general rules it may not be improper to give the declenfion of each pronoun feparate, with fuch remarks as they may refpectively require.

1ft. perfonal আমি I.

	Singular.		Plural.	
1	আমি	I	আমরা	we
2	আমা	me	আমরা	us
3	আমাতে	*with* or *by* me	আমারদিগেতে	by us
4	আমারে	to me	আমারদিগেরে	to us
5	আমাতে	from me	আমারদিগেতে	from us
6	আমার	of me	আমারদিগের	of us
7	আমায়	in me	আমারদিগে	in us

2d. per-

2d perſonal তুমি you.

	Singular.		Plural.	
1	তুমি	you	তোমা	ye
2	তোমা	you	তোমা	you
3	তোমাতে	*by* or *with* you	তোমারদিগেতে	*by* or *with* you
4	তোমারে	to you	তোমারদিগেরে	to you
5	তোমাতে	from you	তোমারদিগেতে	from you
6	তোমার	of you	তোমারদিগের	of you
7	তোমায়	in you	তোমারদিগে	in you

It is to be obſerved that the vowel উ *oo* of the perſonal তুমি is changed into ও o in all its inflexions both of the ſingular and plural; for which particularity there is no other than the authority of eſtabliſhed uſage.

The inflexions of আমি and তুমি in the fourth and ſixth caſes of the ſingular, and in the nominative plural are commonly contracted in poetry; as

মোরে	তোরে	for	আমারে	তোমারে
মোর	তোর	for	আমার	তোমার
মোরা	তোরা	for	আমরা	তোরা

Examples.

তুমি যদি দয়া নাথ না করিবা মোরে ।
এ ভব সাগর মাঝে কে তরাবে মোরে ॥

"If you, O maſter, will not take compaſſion on me,
"Who will ſteer me through this dangerous ocean ?"

এই ক্ষনে রথ মোর চালায় সত্তর ।

"Now ſwiftly drive my chariot."

রায় বলে বাসা দিলে হইলাম পুণোসী ।
আমি পুত্র সম তোর তুমি আমার মাসী ॥

"Raay ſaid, you have given me a habitation, and I am your debtor.
"I will be as your child, and you ſhall be to me an aunt."

ইহার উচিত ফল দিব আমি তোরে ।

"I will give you the merited reward of this conduct"

The word which properly ſignifies *thou*, is তুক্ত্রি of which তোরে and তোর above quoted, are probably inflexions; but as in Engliſh we have altogether ſubſtituted *you* for *thou* in polite converſation; ſo in Bengaleſe, cuſtom has eſtabliſhed তুমি in the place of তুই both in books and diſcourſe: nor is the latter ever applied but in contempt or anger.

The nominative of the proper pronoun of the third perſon ends in এ a, and is therefore deferred to another part of the chapter.

The word ইনি is ſometimes uſed in diſcourſe for the third perſonal *he*, and its inflexions are ইনা ইনাতে ইনারে ইনার ইনায় ইনারা &c. but I have never met with a ſingle inſtance of it in books.

আপনি *ſelf* is a reciprocal or reflective pronoun; and is declined as follows.

Singular.	Plural.
1 আপনি	আনারা &c. As the plurals of all theſe words are formed by the inflexions of দিগ and have no difference or variation, I ſhall not burthen the Reader with any more of them.
2 আপনা	
3 আপনাতে	
4 আপনারে	
5 আপনাতে	
6 আপনার	
7 আপনায়	

The poſſeſſive caſe আপনার is occaſionally contracted to আপন when prefixed to another ſubſtantive, with which it coaleſces; as

সকলে আপনভাবে জানে

"He conſiders all men in his own ſituation."

The demonſtratives are এই or এহি this, and অই or অহি that.

Singular.

	Singular.		Plural.	
1	এই	অই	ইহারা	ঔহারা
2	ইহা	ঔহা	&c.	.
3	ইহাতে	ঔহাতে	.	.
4	ইহারে	ঔহারে	.	.
5	ইহাতে	ঔহাতে	.	.
6	ইহার	ঔহার	.	.
7	ইহায়	ঔহায়	.	.

Cuſtom has eſtabliſhed that the এ a of এই ſhould be conſtantly changed into ই *ee*, and the অ *o* of অই into ঔ *oo*, in all the oblique caſes; and has alſo ordained that in all the words of this claſs, whoſe nominative terminates in a pure vowel, the letter হ *ho* ſhall be inſerted before the ſign of the oblique caſe; as ইহা ঔহা &c.

এই and অই when coupled with nouns, do not change their caſe like the adjectives and demonſtratives of Latin and Greek, but continue in the nominative, like thoſe of the Engliſh; whatever inflexion the ſubſtantive to which they belong many have aſſumed; as

এই মতে প্রতিজ্ঞা করিল পুনঃপুনঃ

"To *this* effect he repeated his promiſe ſeveral times."

We

We muſt now proceed to the third diviſion, conſiſting of words whoſe nominative ends in এ a.

Some of theſe are of both claſſes; as আপনে the ſame as আপনি ſelf, এ a contraction of এই *this*: and others are confined to the preſent form only, ſuch as সে *he*, (the pronoun of the third perſon) জে *who* or *whoever*, (the relative and contional) and কে *who?* (the Interrogative.)

আপনে and এ are nominatives, as well as আপনি and এই

Examples.

কৃপা করি সেনাপতি হইবা আপনে

"You favouring our cauſe, ſhall yourſelf be the commander."

পাঞ্চজন্য শংখ কৃষ্ণ বাজান আপনে।

"Ponchojonyo, the ſhell of Kreeſhno, ſounded of itſelf."

অবিচারে চোৰ বলেন এ কোন বিচার

"Without inveſtigation they pronounce me a thief, what juſtice is *this?*"

N.B. As এই is contracted to এ ſo is ঐই to ঐ

সে the pronoun of the third perſon, is the ſame in all genders, and is thus declined.

Singular.

	Singular.		Plural.	
1	সে	he, ſhe, it.	তাহারা	they.
2	তাহা	him &c.	তাহারা	them.
3	তাহাতে	*by* or *with* him	তাহারদিগের	by them.
4	তাহারে	to him.	&c.	&c.
5	তাহাতে	from him.	.	.
6	তাহার	of him.	.	.
7	তাহায়	in him.	.	.

In all the oblique caſes of this pronoun, the স *ſo* of the nominative is changed into ত in which particularity it reſembles the pronoun of the Shanſcrit.

All the words of this diviſion, as well as that above quoted, add the ſyllable হা haa to their oblique caſes; thus,

দুরে থাকিয়া তাহা দেখে সর্ব্ব জন

" All the people beheld *him* from afar."

But this addition is occaſionally diſpenſed with in the inflexions of the fourth, ſixth and ſeventh caſes of the ſingular, and in the nominative plural, where a contracted form was aſſumed as was alſo obſerved in the caſes of আমি and তুমি
Thus they uſe তারে for তাহারে তার for তাহার
তায় for তাহায় and তারা for তাহারা

Examples.

অতয়েব তারে তুমি কর সেনাপতি ৷

"Therefore do you conſtitute *him* the commander."

এক লাফে পড়ে তার রথের উপর ৷

"With one ſpring he darted upon *his* chariot."

বনমালা গলে দোলে মনি শোভা তায় ৷

"A chaplet of flowers waves upon his neck, *in it* was an ornament of jewels."

দাস দাসী জত তারা পলাইয়া গেল ৷
জত কিছু ছিল দ্রব্য বেচিয়া খাইল ৷৷

"Howmany ſoever male and female ſlaves there were, *they* are all fled,
"And have ſold whatſoever they had for their ſubſiſtance."

সে and এ are ſometimes oppoſed to each other, inſtead of the two regular demonſtratives এই and অই thus,

সে দেশে কি রস আছে এ দেশে তাহারা

"In *that* kingdom what are the pleaſures? In *this* kingdom they are theſe."

সহ or স is the Shanſcrit pronoun. It is ſometimes uſed for

for a demonſtrative in Bengaleſe; as

সহ চরিগন কয় কারে হিরা করে ভয়

"*Thoſe* damſels exclaim, whom does H*ee*raa fear?

যে is moſt commonly uſed in a conditional ſenſe, for *whoever* and *whatever*; and like সে has the ſame form for all genders: thus,

যে জন আপনা বুঝে পরদুঃখ তারে সুঝে।
সকলে আপন ভাবে জানে ॥

"*Whoever* well knows himſelf, by him is felt the calamity of "another; and he conſiders all men as himſelf."

This word is frequently doubled to convey more clearly a conditional meaning; যে যে *what what*; that is, *whatever*; as

করুনা করিয়া বলে রাজা যুধিষ্টিরে।
যে যে কথা বলিল নারদমুনি বরে।

"Raajaa J*oo*dh*ee*ſt*ee*r weeping repeated,
"*Whatſoever* words the great Naar*o*dmon*ee* uttered."

যে is alſo the relative *qui* of the Latin, and agrees with সে like the antecedent *is*; as

যে বিধি করিল চাঁদে রাহুর আহার।
সেই বুঝি ঘটাইল সন্যাসী তাহার ॥

"Beedhee

"Beedhee, *who* made the moon the food of the Raahoo,
"I know *he* brought the Sonyaasee to her."

যে has the same mode of inflexion as সে thus, 1 যে 2 যাহা 3 যাহাতে 4 যাহারে 5 যাহাতে 6 যাহার 7 যাহায় &c. But the fourth and sixth cases are most usually contracted into যারে and যার as

দিয়াছে যে কড়ি যারে দিগুন সুনায় তারে

"Whatever cowries he had given to each person, he charges
"him double the quantity."

কে is the interrogative *who*? (but its neuter *what*? is কি and is indeclinable.) Example.

আশ্বিনে এ দেশে দুর্গা পুতিমার পুচার।
কে জানে তোমার দেশে তাহার সঙ্কার।।

"In the month aasween in this kingdom the Idol Doorgaa is celebrated,
"*Who* in your kingdom knows its figure?"

কে is declined like the preceding words: and like them has its fourth and sixth cases generally contracted into কারে and কার as

কারে সেনাপতি করি কে করিবে পার

"*Whom*

"*Whom* muſt I chooſe for commander? *Who* will bear us "through the ocean of the battle?"

কারে and কার are ſometimes ſubjoined to collective words in a relative ſenſe, referring to the particular *perſon*, who may have been previouſly mentioned in the ſentence or diſcourſe: thus সভা is an aſſembly, সভাকারে implies the *perſons* whom ſome aſſembly is ſuppoſed to contain. দুই is the numeral *two*, দুহা is a paſſive caſe derived from a modification of it; and from thence comes দুহাকারে *the two perſons* (of whom ſome mention has already been made.) Examples.

একে একে সভাকারে পুছিল কথনে

"He aſked *the perſons in the aſſembly* one by one ſome queſtion."

দুহাকার বানে দুহে হইল জর্জ্জর

"By the darts of each of *theſe two*, (i.e. the perſons who have been previouſly deſcribed as fighting together.) they were both "pierced full of wounds."

The vowel এ the termination of the nominative caſe to theſe pronouns, is frequently added to collective nouns, to give them a perſonal or relative ſenſe: Thus from লোক people, is formed লোকে *thoſe* people; from সভা an aſſembly, comes সভে *thoſe perſons* who compoſe the aſſembly; from সকল ſignify-

ſignifying *all*, is made সকলে all *the people*: ſo এক means *one*, একে one *perſon*. দুই is *two*, but give it the termination এ a, and inſert the letter হ *ho*, as deſcribed when the nominative ends in a pure vowel, it becomes দুহে and ſignifies two *perſons*, or *the* two *perſons*. Examples.

সর্ব্ব লোকে কহে যাও রাজার নিকট

"All *thoſe* people ſay, go before the Raajaa."

সভাতে বসিয়া সভে করয়ে বিচার

"Sitting in the aſſembly, *thoſe aſſembled* conſulted together."

দেখি কৃষ্ণ অর্জুন দুহে করে প্রনিপাত

"*Orjoon* ſeeing Kreeſhno *they both* gave a ſalutation."

The word দুহে ſo compleatly aſſumes the character of a pronoun, that it becomes capable of all its inflexions; and is thus declined: 1 দুহে 2 দুহা 3 দুহাতে 4 দুহারে 5 দুহাতে 6 দুহার 7 দুহায় Examples.

তবে সভেওঠি দুহা নিবারন কৈল

"Then the people in the aſſembly aroſe and ſeparated *thoſe* "*two perſons*."

বানবৃষ্টি করে দুহে দুহার উপর ।
দুহাকার বানে দুহে হইল জর্জ্জর ॥

"*Thoſe*

"*Those persons* cast at *each other* a shower of arrows,
"And by *each other's* darts they were *both* pierced full of wounds."
A repetition of these and other such words, implies a distributive or reciprocal relation of persons; as দুহে দুহে *each other*, or *both*; অন্যে অন্যে *each other*, from অন্য *another*; একে একে *one* by *one* or sometimes *oneanother*.

একে একে সভাকারে পুছিল কথনে

"He asked them all *one by one* some question."

একে একে করে বীর বানের প্রহার ।

"The Heroes attacked *each other* with darts."

অন্যে অন্যে সারথী কাটিল অস্ব রথ ।
দুহে মহা বলবন্ত দুহে মহা সত্ত ॥

"The charioteers reciprocally hacked *each other's* horses and carriage;
"*Both* exceedingly strong, and *both* exceedingly brave."

In all languages there are certain particles expressive of doubt as to number, quantity, personality, quality &c. and correspondent responsives, simply reversing the same indefinite terms, in which the antecedent was propounded; as *how many? so many. how much? so much. any one? no one. such as, so* &c. These are usually denominated *indefinite pronouns*, and therefore

I have added them to this chapter. They are all aptotes in Bengalese, as in Latin and Greek; and in Shanscrit are ranked with other indeclinable particles, in the class elegantly called নিপাত or *without leaves*, from their producing no inflexions.

কত koto *how many? quot*; তত toto *so many, tot*.

কত দিন ছিল রাজা অরন্যের মাঝে

"*how many* days was the Raajaa in the desert?

কত is often doubled, like the conditional যে to add energy to the expression; as

কত কত বীর মারে বৃক্ষের প্রহারে

"*What a number* of Heroes did he destroy by the strokes of his club!"

জত is a conditional, and implies *how many soever*.

জত অস্ত্র এড়ে বীর তত পেনে কাটি

"*How many* darts *soever* the Hero flung, *so many* he shivered and threw down."

কেহ *any one, some one*. কিছু *anything, something*. কেহনা *not any one, no one*. কিছুনা *not anything, nothing*.

যায় রনে যোদ্ধাগন কেহ নাহি স্থির

"All the warriors go from the fight; there is not *any one* that "remains unmoved."

অবস্য করিব যুদ্ধ নাহি কিছু ডর

"I will aſſuredly fight, for there is not *any* fear."

কোন কিবা and কেবা are interrogatives and ſignify *who*, or *what*? and are both indeclinable; as

করিব কোন ঔপায় "*What* remedy ſhall I apply?

কিবা রুপ কিবা গুন কহিলেক ভাট

"Bhaat ſaid, *what* beauty *what* wiſdom!

নিজ is an indeclinable poſſeſſive ſignifying *own*, (*proprius*) and is joined to any other noun, in a reflective ſenſe referring to the leading ſubſtantive in the ſentence; as

এই রুপে রামাগনঃ কহে পরস্পর ৷
স্নান করি যায় সভে নিজ নিজ ঘর ৷৷
স্যানছলে পুন চাহে ফিরিয়া ফিরিয়া ৷
পিঞ্জরের পাখি মত বেড়ায় ঘুরিয়া ৷৷

"In this manner the beautiful women talk to one another,
"And having bathed, each goes to her *own* houſe.
"Again with ſecret glances they look at him repeatedly,
"Fluttering round and round like birds in a cage."

নিজ গৃহে প্রেবেসিন রাজার কুমার

"The ſon of the Raajaa arrived at *his own* reſidence."

রাবনেরে বধি রাম সীতা আনে নিজ ধাম

"Raam having defeated Raabon, brought Seetaa to *his own* "Palace."

আপ্ত is another reflective aptote, which is always blended with its immediate ſubject; as

আপ্ত কথা ব্যক্ত কৈলা এই দুখে মরি

"You have betrayed *our ſecrets*; and I die of this injury."

Many other indeclinable particles are formed from ſeveral pronouns by adding to them the terminations ন n*o*, ত t*o*, এক ak*o*, or হ h*o*; as কেন from কে জেন from জে তেন the returning particle to জেন হেন from এ a contraction of এই এত and এইত from the ſame, জতেক from জত এতেক from এত সেহ from সে &c.

I ſhall conclude this ſection with an inſtance of each of them.

কেন *why* or *what*? as

আজি কেন মন মোর করে উচাটন

"Today why is my heart afflicted?

রানীর দেখিয়া হান জিজ্ঞাসয়ে মহিপাল

কেন কেন কহ সবিশেষ

"Be-

"Beholding the condition of the Raanee, the ſhepherd of the
"world ſaid, *what what* is this? tell me the whole of it."

জেন *as* or *like*, তেন *ſo* or *ſuch*; as

মৃতু কালে জেন ঔষধ নাখায় ৷
তেন মত দুর্য্যোধন অজ্ঞানের প্রায় ৷৷

"*As* at the time of death a man refuſes all medicine,
"*So* Doorjodhon became almoſt void of reaſon."

হেন *this*; as হেন কালে সাত্যকি উঠিল ভুমে হইতে

"At *this* inſtant Saatyokee aroſe from the ground."

এত *this*; as এত বলি যুঝিতে চলিল বীর বর

"Saying *this*, the great Hero haſted to engage."

এইত *this*; as এইত শ্রাবন মাসে ধারা বরিসে গগনে

"In *this* month Shraabon the rain falls from heaven."

জতেক *howmany ſoever*; as

জতেক দেখিয়া পুত্র পৌত্র পরিবার ৷
কেহ কার নহে পার্থ সকল সংহার ৷৷

"*Howmany ſoever* children, grandchildern and relations I ſaw,
"O Paart,h*o*! there are none of them left, they are all ſlain."

এতেক *this*; as

এতেক সুনিয়া সেনী অতি ক্রোধ মন ৷
কোপে ডাক দিয়া বলে সুন সর্ব্ব জন ৷৷

" Having heard *this*, Sanee much enraged,

" Exclaimed in great anger, Hear O all ye people !"

সেহ *that* ; as

ধনু যদি কাটা গেল অন্য ধনু লয় ।
সেহ ধনু কাটি এড়ে দ্রোণ মহাসয় ।।

" When his bow was broken he took another bow,

" But the valiant *Dron* ſhivered *that* bow alſo."

জ *jo* and ত *to* are frequently affixed to ſubſtantives in the conditional ſenſe of জেন and তেন as জখন at what time ſoever, (*when*) তখন at the ſame time (*then.*) Example,

সেনী দেখি সোমদত্ত উঠিল তখন

" Somdott beholding Sanee, aroſe *at the ſame time.*"

CHAPTER IV.

OF VERBS.

THE Shanſcrit, the Arabic, the Greek and the Latin verbs are furniſhed with a ſet of inflexions and terminations ſo comprehenſive and ſo complete, that by their form alone they can expreſs all the different diſtinctions both of perſon and time.

Three

Three ſeparate qualities are in them perfectly blended and united. Thus by their root they denote a particular act, and by their inflexion both point out the time when it takes place, and number of the agent.

In moſt of the modern languages of Europe, as in many of the dialects of Aſia, theſe ſeveral modifications of the verb require to be ſeparately defined by pronouns, particles and auxiliary verbs. In Perſian for inſtance, as well as in Engliſh, the verb admits but of two forms, one for the preſent tenſe, and one for the aoriſt; and it is obſervable that while the paſt tenſe is provided for by a peculiar inflexion, the future is generally ſupplied by an additional word, conveying only the idea of time, without any other influence on the act implied by the principal verb. It is alſo frequently neceſſary that the different ſtate of the action, as perfect or imperfect, be further aſcertained, in each of the tenſes paſt, preſent and future. This alſo in the learned languages is performed by other variations of inflexion; for which other verbs and other particles are applied in the modern tongues of Europe and Perſia.

Every Shanſcrit verb has a form equivalent to the middle voice of the Greek, uſed through all the tenſes with a reflective ſenſe; and the former is even the moſt extenſive of the two in

its

its uſe and office: for in Greek the reflective idea can only be adopted intranſitively, when the action of the verb deſcends to no extraneous ſubject; but in Shanſcrit the verb is both reciprocal and tranſitive at the ſame time; as আপূপং পচতি সূদঃ *a cook prepares bread.* আপূপং পচতে সূদঃ a cook prepares bread *for himſelf.* The ſimple tranſitive is called in Shanſcrit পরস্মৈ পদ Poroſmai pod; the reflective আত্মনে পদ Aatmonee pod.

The verbs of the Engliſh, however deficient of inflexions, have a very copious ſtock of auxiliaries: excluſive of thoſe which are common to moſt languages, the uſage of the word *to do* in its preſent and paſt tenſes, joined to infinitives or verbal nouns is peculiar to our idiom, to the Perſian, and to the Bengaleſe. In the latter the verb করন *to do* is uſed through all its tenſes as an auxiliary: thus they ſay indiſcriminately বরিসে *it rains*, and বরিসন করে *it does rain*; রনিনাম *I fought*, and রন করিনাম *I did fight.*

As neither the Shanſcrit, the Bengaleſe, nor the Hindoſtanic have any word preciſely anſwering to the ſenſe of the verb *I have*, the idea is always expreſſed by আমার স্থান আছি *eſt mihi*, and conſequently there is no auxiliary form for the

Bengal

Bengal verb correſpondent to *I have* written; but the ſenſe is conveyed by লিখিলাম or লিখিয়াছি

There is no occaſion for the application of an auxiliary to the future and ſubjunctive tenſes, as they are both provided for by ſeparate inflexions of the ſimple verb; in which inſtances the Bengal verb has certainly the ſuperiority over thoſe of the Engliſh, which otherwiſe they ſeem greatly to reſemble.

I ſhall firſt preſent a paradigm of the auxiliary verb, becauſe it is neceſſary to the formation of various tenſes in all the other verbs.

The verb ſubſtantive *to be* ſeems in all languages defective and irregular. In Shanſcrit it is called অর্দ্ধ ধাতুক *ſemi-verb*, becauſe it wants the form for the reflective ſenſe.

It may be curious to obſerve that the preſent tenſe of this verb both in Greek and Latin (perhaps I might add in the Perſian) appears to be directly derived from that of the Shanſcrit, for which reaſon I here inſert it.

Singular.	Dual.	Plural.
অস্মি *I am*	স্বঃ *we two are*	স্মঃ *we are*
অসি *thou art*	স্থঃ *ye two are*	স্থ *ye are*
অস্তি *he is*	স্তঃ *they two are*	সন্তি *they are*

This

This verb in Bengalese has but two distinctions of time; the present and the past, the terminations of the several persons of which serve as a model for those of the same tenses in all other verbs respectively.

The first Bengal auxiliary আছি *I am.*

Present tense.

Singular.		Plural.	
আছি	*I am*	আছি আমরা	*we are*
আছিস	*thou art*	আছ	*ye are*
আছে	*he is*	আছেন	*they are*

Past tense.

আছিলাম	*I was*	আছিলাম আমরা	*we were*
আছিলি	*thou wert*	আছিলা	*ye were*
আছিল	*he was*	আছিলেন	*they were*

া the terminating vowel of the second person plural of the past tense, is frequently changed into ে and they write indiscriminately আছিলা and আছিলে *ye were*; as

জটি টাকা দিয়াছিলে সব গুলি খোটা

"Whatever Rupees you gave are all defective."

The first syllable of the verb substantive আছি is always dropped, when joined in its auxiliary capacity to the participles of

of other verbs; as কহিতেছি *I am speaking*, not কহিতে আছি গিয়াছিলাম *I had gone*, not গিয়া আছিলাম

Examples.

যে লাজ পাইয়াছি কহিতে লাজ পাও

"The disgrace which I have suffered is disgraceful even to be "uttered."

আট পনে আধ সের পাইয়াছিলি

"Thou hadst purchased half a seer for eight Pons."

The same usage occasionally obtains with the past tense of আছি when connected with adjectives, or other words, and not subservient to the participle of another verb.

শিশু ছিলাম বৃদ্ধ হইলাম চিন্তিতে চিন্তিতে

"I was young, but became old by repeated anxiety."

But notwithstanding this instance, the tenses of the verb substantive হওন *to be* are most commonly applied with substantives or adjectives, as those of আছি are with participles.

Of Conjugations.

The verbs of the Bengal language may be divided into three classes, which are distinguished by their penultimate letter.

1. The simple and most common form has an open consonant immediately preceding the final letter of the infinitive; as

করন *to do*, দেখন *to ſee*, চিন্তন *to think.*

2. The ſecond conjugation is compoſed of thoſe words whoſe final letter is preceded by ও pure, (that is, with another vowel or an open conſonant before it) as জাওন *to go* হওন *to become* পাওন *to acquire.*

3. The third claſs conſiſts entirely of cauſals derived from words of the firſt or ſecond conjugation, and is known by having আ for its penultimate letter; as ডরান *to cauſe to fear*, or *to terrify*, from ডরন *to fear*; লিখান *to cauſe to write*, from লিখন *to write*; খাওয়ান *to make to eat*, from খাওন *to eat.*

The ſeveral tenſes of each of theſe conjugations are formed exactly upon the ſame principle: the only difference conſiſts in the mode of applying their diacritical terminations, and is contained in the following rule.

In the firſt and third conjugations the final ন *no* only of the infinitive is dropped, to make room for the ſigns of the tenſes; while verbs of the ſecond claſs throw away the two letters ও o, and ন *no*. Thus লিখি *I write*, from লিখন লিখাই *I cauſe to write*, from লিখান জাই *I go*, from জাওন হই *I become*, from হওন

The ſource or original ſtamen of a Bengal verb of the firſt conjugation muſt generally be ſought for among the primary roots of the

the Shanſcrit, which never enter into compoſition. Thus ঢুকৃঞ or কৃ (called *krü* by Dupont) is the Shanſcrit root which implies *the idea of action*, and from whence proceed both the verb *to do*, and alſo a great number of nouns expreſſive of different modifications of the ſame idea, all derived from the two radicals ক and ঋ or র as কর্ত্তা an agent, কর্ম্ম an action কার্য্য an affair, কার a particle of agency ſubjoined to other words, &c.

From the Shanſcrit infinitive করনং is formed a Bengal word করন which, though in conſtruction it bear the ſenſe of a verbal noun, and be declined in the manner of a ſubſtantive, is always conſidered by the more learned Bengaleſe as the *root*, or infinitive of their verb: and thus ſeems rather to reſemble the infinitives of the Arabic, than thoſe of the Greek or Latin; as in the following inſtances, where মরন *to die* and জীবন *to live* are applied ſubſtantively for *life* and *death*, and aſſume the ſign of the oblique caſe.

মরনের কালে রাজা গোবিন্দ ভাবিয়া।
স্বর্গপুরি চলি গেল রথেতে চড়িয়া॥

"At the hour *of death* the Raajaa reflected upon Goveend, (God)
"and mounted in his car went haſtening to Paradiſe."

জীবনে মরনে বাপি রাধাকৃষ্ণ গতি মম

"In *life* and *death* may the paternal care of Raadhaakreeſhno *be* "my ſupport!"

Verbs of the ſecond conjugation are derived from ſuch Shanſcrit roots as have only one conſonant; and as it ſeems contrary to the idiom of the Bengal language to admit of monoſyllabic infinitives, the ſyllable ওন is added to the Shanſcrit root to make up the deficiency.

Thus from জা Shanſcrit *to go*, is formed জাওন Bengaleſe; and from গৈ *to ſing*, গাওন

From the verbal noun, as above deſcribed, I ſhall deduce the ſeveral tenſes uſed by the Bengaleſe, and illuſtrate the rules for each by ſelect examples.

The preſent tenſe indefinite is formed by ſubſtituting the perſonal terminations applied in conjugating the word আছি for the final ন of the infinitive in the firſt and third conjugations, and for ওন in the ſecond; as from দেখন *to ſee* comes দেখি *I ſee*, from জাওন *to go* জাই *I go*, and from ডরান *to terrify* is made ডরাই *I terrify*.

Example.

অগ্নি বর্ন সব দেখি সঘনে আকাস ।
দিবসেতে ধুম কেত্ত করয়ে পুকাস ॥

"*I see* all the Heavens as it were in a cloud of fire,
"The star Dh*oo*mkat*oo* displays its brightness in the open day."

সমুখ সংগ্রামে পড়ি সর্গ জাই আমি ।
এই পাপে ধনঞ্জয় জাবে অধোগামি ॥

"Falling in the line of battle I *ascend* to Paradise,
"But thou, O Dh*o*n*o*ngj*o*y, for this crime wilt go to hell."

The form for the participle present is the same with that of the first person of this present tense; as দেখি *seeing* or I *see*, আসি *coming* or I *come*; as

কুরুবীর ভঙ্গ দেখি দ্রোনের নন্দন ।
অর্জুন সমুখে আসি দিল দরশন ॥

"The son of Dron *beholding* the flight of the K*oo*r*oo*s, *coming* "into the presence of Orj*oo*n, discovered himself!"

The first gerund or supine is formed from this participle, by adding to it the termination of the oblique case তে as কান্দিতে *in* or *by weeping*, মরিতে *in dying*, হইতে *in becoming* &c. Example.

কান্দিতে কান্দিতে রানী হইল মুর্চ্ছিত

"*By repeated weeping* the Raanee became senseless."

This gerund commonly supplies the place and the use of our in-

infinitive mood; for when two verbs come together, the ſecond in conſtruction generally bears this form, and muſt be attended with the ſign *to* in tranſlation; as

বুঝিতে নাপারি প্রানানাথ এ আর কেমন পিরিতি

"I am not able *to conceive*, O maſter of my ſoul, what manner "of affection this can be."

শিশু সঙ্গে বেরাইন রাখিতে গোধন।
বন মধ্যে বনৎকার কৈন নারীগন॥

"He conducted the children *to tend* the cattle; but in the deſart "he uſed violence with the women."

তপস্যা করিতে বনে করিন পয়ান

"He retired to the deſart *to pray*."

The ſame oblique caſe of the participle preſent, and ſometimes its nominative, is joined to the contracted form of the tenſes of the verb ſubſtantive আছি to make a definitive preſent, and paſt tenſe; as নিখিতেছি I *write* or *am writing* (literally I *am in writing*) বনিছে *he ſays*, করিতেছিনাম I *did* or *was doing*, &c.

মানিনী বনিছে আমি দ্বখিনী মানিনী

"The Herb-woman ſays, I am but a forlorn peaſant."

It

It is alſo joined to the preſent tenſe of the verb চাহন *to be willing* to expreſs a future of determination or deſire &c, like the Perſian خواهم as লিখিতে চাহি I *will* write, I am deſirous to write, জাইতে চাহি I *want to go*, I *will go*.

The indefinite preterite is made by adopting for the infinitive termination the ſign of the paſt tenſe of আছি as দেখন *to ſee* দেখিনাম I *ſaw*, নওন *to take* নইনাম I *took*, করান *to cauſe to make* করাইনাম

আমি দেখিনাম অপরুপ রুপের বাজার

"I beheld a moſt beautiful perſon, an aſſemblage of charms."

In the dialect of ſome particular provinces of Bengal the laſt ſyllable নাম of this tenſe is changed into নু or নাও in the firſt perſon: and the copyiſts adopt the alteration in their Books; as may be obſerved in the *Beedyaaſoondor*, where নাও is almoſt conſtantly written for নাম as among a number of inſtances

কৃপা কর রাধানাথ নইনাও সরন

"Befriend me, O Raadhaanaat,h*o*! I have aſſumed thy protecti-
"on."

হর বলে বর দিনু সুনহ রাজন

"The God ſaid, hear O Raajaa, I have granted the favour."

From

From this tenſe proceeds a ſecond gerund with an ablative form and ſenſe, and to be conſtrued with the ſign *in* or *from*; as সুনিলে *in hearing*, or more properly *in having heard* &c.

পাণ্ডব বিজয় কথা অমৃত লহরি।
সুনিলে অধর্ম্ম হরে পরলোক তরি॥

"The relation of the victories of Paandob is a river of the wa-
"ter of life.
"*In having heard it*, my ſins are pardoned and I am cleanſed
"among the Porolok." (the ſouls of the deceaſed)

রায় বলে চাতুরি কহিলে কিবা হবে

"Raay ſaid, what will be the event *of* thus *deceiving*?"

The vowel আ being added to the participle of the preſent tenſe forms that of the paſt; as মরিয়া *having died* হইয়া *having become* &c.

This participle like the former is prefixed reſpectively to the auxiliary words ছি and ছিলাম to expreſs a farther diſcrimination of the paſt tenſe. The firſt of theſe tenſes we may ſtyle the *perfect preterite*, and the latter the *preterpluperfect*; thus জিনিয়াছি *I have conquered* গিয়াছিলাম *I had gone* &c.

Example.

আমি জে হই সে হই আমি জে হই সে হই।
জিনিয়াছি পনে বিদ্যা ছাড়ি জাব নাই॥

"I am what I am, I am what I am."
"But as I *have conquered*, (in the conditions of the marriage)
"I will not go and quit Beedyaa."

নাগরহে গিয়াছিনাম নগরের হাট

"O Naagor, I *had gone* to the market in the city."

The ſecond perſon of the imperative is formed from the infinitive, by throwing away the final ন as করন *to do* কর *do thou*, সিখন *to learn* সিখ *learn thou*, সিখান *to cauſe to learn* (i.e. *to teach*) সিখা *teach thou*, খাওন *to eat* খাও *eat thou*.

মহা বলবান ভীম কর সেনাপতি

"*Make* the mighty athletic Bheem your general."

য়াওরে রজনি তুমি মরিয়া

"O Night, *do thou*, having periſhed, *depart*."

The other perſons of the imperative reſemble thoſe of the preſent tenſe reſpectively: except only the third, which has a termination peculiar to itſelf, and unlike every other part of the verb. It is derived from the ſecond perſon by the addition of উক as জিন *conquer thou* জিনুক *let him conquer*, হ *be thou* হউক *let him be*; পড়া *fell thou*, from পড়ান *to cauſe to fall* পড়াউক *let him fell*. Example.

মহা ধনুদ্ধর হউক আমার সন্ততি

P "Let

" *Let* my ſon *become* a mighty Bowman."

The letter হ is ſometimes added to the ſecond perſons of the imperative and preſent tenſe, to give weight and energy to the expreſſion. I conceive it to be a contraction of হে the ſign of the Shanſcrit vocative ſubjoined to the verb, which is a very common idiom of the Bengaleſe. Examples.

শিব বলে বর মাগ সুনহ রাজন

" The God ſaid, *hear* O Raajaa, demand ſome favour."

যদি না করহ মোর বাক্যের পালন ।
তিক্ষ্ন বানে খণ্ড খণ্ড করিব এখন ॥

" If *you do* not ſurely obey my words,

" I will immediately cut you in pieces with my ſharp ſcymetar.

ইতাম is the termination of the conditional or ſubjective, which is added to the radical letters of the infinitive: as from ধরন *to ſeize* proceeds ধরিতাম *I would ſeize*, যাইতাম *I would go* from যাওন &c.

সেনাপতি আগে যদি করিতাম কর্ন্নেরে ।
এক দিনে ধরিতাম রাজা যুধিষ্টিরে ॥

" If *I had* before *made* Kornno a general,

" In one day *I ſhould have ſeized* Raajaa Joodheeſhteer. "

পাক্ষি হইয়া জন্মিতাম থাকিতাম বৃন্দাবনে ।
অবস্য কৃষ্ণের নাম সুনিতাম শ্রবনে ॥

" *Were I* a bird, *I would remain* in the woods of Breendaabon:
" surely *I should hear* in mine ear the name of Kreeshno."

The future is formed by adding the termination ইব to the radicals of the infinitive; as লিখিব I *will write*, কহিব *I will speak* পাইব I *shall acquire* &c.

কি কহিব সোভা রতি মন লোভা মদন
মুহিত লাজে

" How *shall I describe* her beauty! Rotee eagerly wishes it, and
" Modon is envious and ashamed."

But often, in the second conjugation, the sign of the future is contracted to ব as যাব I *will* go, not যাইব &c. হব for হইব as

একা যাব বর্দ্ধমান করিয়া যতন

" *I will go* alone to Burdwan, upon mature consideration."

বিসয় আসয় বুঝি রাজ পুত্র হবা

" Beyond all doubt, I am convinced you *must be* a Raajaa's son."

From this tense seems to proceed the third gerund with the sense of *for* or *on account of*, by adding the termination বার as

as লিখিবার *for to write* করিবার *for to do.*

করিবার মানভঙ্গ কবি কহে কত রঙ্গ

" *For to dissipate* his passion, he used various kinds of verses."

It sometimes has the sense of a genitive; as

আসিবার কালে মিত্র নহিল দরশন

" At the time *of my coming* my friend was not present."

এ enclytic is frequently added to this gerund as well as to every part of speech.

সাজিয়া আইল সভে করিবারে রন

" They all came ready prepared *for to fight.*"

The third person singular of the future, and of the simple preterite frequently assumes the termination এক instead of the regular form; as কহিলেক for কহিল *he spoke*, হইবেক for হইবে *he will be.*

দশ বান বিন্ধিলেক কর্ন্নের হৃদয়

" *He shot* ten arrows into *Kornno's* body. "

কে বুঝিবেক এ ঘোর " Who *will understand* this " calamity ! "

The letter ক is one of the enclytics, and is subjoined to various tenses of verbs, as ে is to the accusative of substantives

without

without any particular meaning, meerly to fill up the meaſure of the verſe, or as a diſtinction of dialect.

Negative verbs are formed by the particle ন or না prefixed or ſubjoined to any of the tenſes; as

না জানি কি হইল রাজা যুধিষ্টির

"I *know not* what is become of Raajaa Joodheeſhteer."

কি করি বলনা আন সুলোচনা কেমনে
আনিব তারে

"You *tell me not* what I muſt do, O my love with bright eyes,
"how ſhall I bring him?"

নাহি the Shanſcrit negative is frequently applied in compoſition for the regular Bengal word; as

দ্রোন বলে সুন রাজা বচন আমার ।
ইহার বিনে যুক্তি আমি নাহি দেখি আর ॥

"Dron ſaid, O Raajaa attend to my word,
"Except this I *ſee not* any other counſel."

When ন or না is prefixed to the verb ſubſtantive হওন the open vowel of the penultimate is uſually dropped in all the inflexions of the tenſes; as নহে inſtead of নহয় and নহিল for নহইল thus in an inſtance lately quoted.

আসিবার কালে মিত্র নহিল দরশন

"At

"At the time of my arrival, my friend *was not* visible."

The Shanscrit নাহি very often adopts the place as well as the form of this negative verb and particularly in the third person of the present tense.

নাহি ধন নাহি জন নাহিক স্বহায় ।
কেমতে বিধা জজ্ঞ না দেখি উপায় ॥

"I have no treasure (*non est gaza*) I have no servants, I have no "assistance,
"How shall I perform this sacrifice? I see no method."

Paradigm of an active verb.

Present tense indefinite.

	Singular.	Plural.	
করি	I do	করি আমরা	we do
করিস	thou dost	কর	ye do
করে	he doth	করেন	they do

Definite Present.

করিতেছি	I am doing	করিতেছি আমরা	we &c.
করিতেছিস	thou art doing	করিতেছ	ye are doing
করিতেছে	he is doing	করিতেছেন	they are doing

Simple Preterite.

করিলাম	I did	করিলাম আমরা	we did
করিলি	thou didst	করিলা	ye did
করিল	he did	করিলেন	they did

Imperfect Preterite.

করিতেছিলাম	I was doing	করিতেছিলাম আমরা	we [were doing
করিতেছিলি	thou wert &c.	করিতেছিলা	ye were &c.
করিতেছিল	he was &c.	করিতেছিলেন	they &c.

Perfect Preterite.

Singular.		Plural.	
করিয়াছি	I have done	করিয়াছি আমরা	we &c.
করিয়াছিস	thou hast done	করিয়াছ	ye have done
করিয়াছে	he hath done	করিয়াছেন	they have done

Preter-pluperfect.

করিয়াছিলাম	I had done	করিয়াছিলাম আমরা	we [had done
করিয়াছিলি	thou hadst &c	করিয়াছিলা	ye had done
করিয়াছিল	he had done	করিয়াছিলেন	they had &c.

Singular.		Plural.	
	Future.		
করিব	I ſhall or will do	করিব আমরা	we ſhall do
করিবি	thou ſhalt do	করিবা	ye ſhall do
করিবে	he ſhall do	করিবেন	they ſhall do

Conditional or Aoriſt.

করিতাম	I ſhould do	করিতাম আমরা	we &c.
করিতিস	thou ſhould'ſt do	করিতা & করিতে	ye &c.
করিত	he ſhould do	করিতেন	they ſhould do

Imperative.

. . . .		করি আমরা	let us do
কর	do thou	কর	do ye
করুক	let him do	করেন	let them do

Infinitive, or verbal Noun, করন to do.

Participles.

Preſent, করি doing. Paſt, করিয়া having done.

Gerunds and Supines.

করিতে করিলে করিবার in writing, from writing, to write &c.

The paſſive voice is very ſeldom uſed by the Bengaleſe: but is formed from a peculiar participle of the active verb, applied to the ſeveral tenſes of যাওন *to go*, exactly in the ſame manner as the paſſives of the Engliſh are compounded of a participle, and the ſeveral tenſes of the auxiliary verb *to be*.

This paſſive participle may be formed from infinitives of the firſt conjugation, by changing the final ন into যা as from লিখন *to write* লিখা *written*. কাটন *to cut* কাটা *cut*.

Example.

যাছিল রাজার পুত্র কহিল তাহায় ।
পড়িবা সকল পুথি জত লিখা যায় ।

" There was a Raajaa's ſon, to whom he ſaid,
" You ſhall read all books whatever *that are written* "

ধ্বজ কাটা গেল তার অল্প অল্প সরে ।
দুই বীরে হানাহানি সংগ্রাম ভিতরে ॥

" His ſtandard *was cut* into pieces by the arrows,
" And there was a violent conflict between the two Heroes in
" the midſt of the battle."

In verbs of the ſecond claſs, the paſt participle of the active ſerves alſo for the paſſive voice; but few words of this conjugation are thus applied: দিয়া however ſignifies both *having given*, (active) and *given*; (paſſive) as

কি কারন দিয়া গিয়াছিল সে টাকা

"On what account had thoſe rupees *been given*?

I have never ſeen verbs of the third conjugation uſed paſſively.

যাওন *to go*, or in its auxiliary capacity *to be*, is irregular in the paſt tenſes.

It is declined as follows.

Preſent tenſe indefinite	যাই I go.
Definite preſent	যাইতেছি I am going.
which is often contracted to	যাচ্ছি
Irregular preterite	গেলাম I went.
Preterimperfect	যাইতেছিলাম I was going.
Perfect preterite	গিয়াছি I have gone.
Preterpluperfect	গিযাছিলাম I had gone.
Future	যাইব or যাব I ſhall go.
Conditional	যাইতাম I would go.

Imperative যা go thou, যাউক let him go, যাইয়ামরা let us go, যাও go ye, যান let them go.

Participles যাই going, গিয়া and যাইয়া having gone.

Tho' the irregular participle গিয়া is always uſed to form the paſt tenſes of যাওন yet in other caſes, where the auxiliaries ছি and ছিলার are not applied, the participle যাইয়া regularly formed from the infinitive, not unfrequently occurs; as

কাছে যাইয়া হাস্যা হাস্যা করয়েজি জ্ঞাসা॥
কে তুমি কোথায় ঘর কোন খানে বাসা॥

" *Having gone* near, and ſmiled repeatedly, ſhe makes enquiry,
" Saying who are you, where is your houſe, and in what place
" is your abode ?"

Gerunds and ſupines যাইতে গেলে যাইবার in going, from going, to go &c.

Other verbs ſometimes ſupply the place of যাওন in forming the paſſive voice, as পড়ন to fall, পাওন to acquire, and হওন to be, compounded with the paſſive participle: nor is it contrary to the Bengal idiom to ſay মারাপড়িলাম or মারা পাইনাম or মারা হইনাম *I was beaten*, altho' in books we very ſeldom ſee any other mode of expreſſion than মারা গেলাম

দেওন *to give* is alſo irregular, and is made to reſemble a verb of the firſt conjugation by throwing away the vowel ে of its firſt ſyllable through all the tenſes, except ſome perſons of the imperative; as দি *I give*, ſeldom or never দেই · দিনাম *I gave*, not দেইয়াম · দিতেছি *I am giving*, not দেইতেছি · দিয়াছি *I have given*, not দেইয়াছি &c.

Imperative দেও or দেহ *give thou*, দেউক *let him give*

দি আমরা *let us give*, দেহ *give ye*, দেন *let them give.*

হওন *to be*, নওন *to take*, &c, are regular, as their first consonant retains the inherent vowel through all the inflexions; thus হই *I am*, নই *I take*, not হি and নি. হইনাম *I was*, নইনাম *I took*, হইতে হইয়া নইতে নইয়া &c.

পাওন *to acquire* is declined exactly like the verbs of the third conjugation, the vowel আ constantly preceding all the diacritical terminations; as

Present tense indefinite	পাই I acquire.
Definite present	পাইতেছি I am acquiring.
Past tense	পাইনাম I acquired.
Preter imperfect	পাইতেছিনাম I was &c.
Perfect preterite	পাইয়াছি I have acquired.
Preterpluperfect	পাইয়াছিনাম I had acquired.
Future	পাইব I shall acquire.
Conditional	পাইতাম I would acquire.
Imperative	পা or পাও acquire thou.
Gerunds and supines	পাইতে পাইলে পাইবার in acquiring, from acquiring, to acquire &c.

In this manner verbs of the third class are universally conjugated; as করাই করাইনাম করাইব &c.

Examples.

রাবনেরে বধি রাম সীতা আনে নিজ ধাম
করাইন পরীক্ষা দাহনে

"Raam killing Raawon brought Seetaa home to his own residence, and *caused her to perform* the ordeal with fire."

রথ চালাইয়া দেহ অতি সিঘ্রতর

"*Having caused* the car *to hasten*, give it me with all expedition."

নদিয়া সান্তিপুর হইতে খেযুড়া আনাইব ।
নৌত্তন নৌত্তন জাতে খেযুড় শুনাইব ॥

"I *will cause* the sacred odes *to come* from Nodeeyaa in Saanteepoor;

"I will *make you hear* odes constantly new."

Some few verbs admit a contracted form in many of their tenses, particularly in the simple preterites; as

for আসিনাম I came, they usually put আইনাম
for করিনাম I made or did কৈনাম

But this remark most properly belongs to prosody, as those words are generally so contracted to suit the rythm of the verse. Several instances of this contraction may be found dispersed about this work: one will suffice in this place.

তোমা ছাড়ি যাব যদি অন্যের নিকটে ।
তবে কেন তোমা লাগি আইনাম সঙ্কটে ॥

"If I ſhould now forſake you and go to another,
"Why then *came* I through ſo many dangers to viſit you?"

Another very extraordinary contraction is that of নাপারি I *cannot*, (from the verb পারন *to be able*) into নারি as

ভাবিয়া করিতে নারি স্থির

"I *cannot* bring my reflections to any fixed point."

আমি কহিবার চাহি রাজারে রানীরে ৷
কি বুঝিয়া করে মানা নারি বুঝিবারে ৷৷

"I am deſirous to addreſs the Raajaa and Raanee,
"What they have heard that hinders me, I *cannot* diſcover."

I have already ſhewn that the verb ſubſtantive of the Shanſcrit very nearly reſembles thoſe of the Greek and Latin; but perhaps it would not be ſuſpected that all the verbs in *mi* are formed exactly upon the ſame principle with the Shanſcrit conjugations, even in the minuteſt particulars.

Thus from দা the root which ſignifies *to give*, the preſent tenſe is made by adding the ſyllable মি and doubling the firſt conſonant. It is thus declined,

Singular.	দদামি	দদাসি	দদাতি
Dual.	দদ্ব	দত্থঃ	দত্তঃ
Plural.	দদ্ম	দত্থ	দদতি

To

To form the paſt tenſe, we muſt apply the ſyllablic augment as in the Greek; and in fact the very ſame letter: for অ in Shanſcrit anſwers to *e pſilon*: thus it becomes অদদম I *gave*.

The future has the letter স for its characteriſtic as we find in the Greek, and it omits the reduplication of the firſt conſonant as দাস্যামি I *will give*.

I cannot inſert the Greek form for want of types; but the learned reader will not fail to be convinced of the ſimilitude. Let me add that the reduplication of the firſt conſonant is not conſtantly applied to the preſent tenſes of the Shanſcrit, more than to thoſe of the Greek.

The natural ſimplicity and elegance of many of the Aſiatic languages appear to be greatly debaſed and corrupted, by the continual abuſe of auxiliary or ſubſidiary verbs: at leaſt this inconvenience has evidently affected the Perſian, the Hindoſtanic and the Bengal idioms. The mode of expreſſion to which I allude, might have been a conſiderable embelliſhment to language, if applied with judgement and caution; but the perpetual repetition has both deſtroyed the good effect of an occaſional relief to the ear by a ſtudied variety of phraſe: and alſo debilitated the vigour of its periods, by a cumbrous addition of unmeaning ſyllables.

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The Shah nameh, the moſt nervous, the moſt accurate, and moſt poetical work ever compoſed by the Perſians, is become hardly intelligible to a modern reader from the great number of original, pure and ſimple verbs with which it abounds. Theſe have long ſince given place to circumlocutory and unwieldy decompounds, formed of Arabic nouns, and the pliant auxiliaries کردن نمودن گردیدن or other ſuch un-emphatic ſubſtitutes. But it is not wonderful that the Perſians, who could formerly obliterate their own proper alphabet, in a ſuperſtitious adoption of the Arabic character, which by no means ſuited the genius of their language, ſhould now ſacrifice the purity and propriety of their phraſes to a habit of idleneſs, or an affectation of novelty.

The ſame circumſtance has equally prevailed in the Hindoſtanic and Bengal dialects. Of the latter the verb করন has ſwallowed up every faculty, and engroſſed every action to which the form of verb is applicable: and had it not happened that the infinitive of a verb is always conſidered and uſed as a noun, we might have attributed to the poverty of the language, or to a defect in its ſyſtem, that dull uniformity of expreſſion, which is now become its principal characteriſtic. We are however enabled to trace the greateſt part of the original Bengal verbs from the roots of the Shanſcrit: and we may find them all in their

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ſubſtantive capacity applied to the ſeveral tenſes and inflexions of করন.

Thus by an unaccountable caprice the Bengaleſe always expreſs the phraſe '*I repreſent*' by নিবেদন করি from the verb নিবেদন *to repreſent*; as

এই নিবেদন আমি করি তোর স্থান

"*I make* this *repreſentation* to you."

And yet that they formerly uſed to conjugate this verb through all its tenſes may be ſeen from the following inſtance.

তোমা বিনে মোর দুঃখ নিবেদিব কায়

"To whom except yourſelf *ſhall I repreſent* my miſery ?"

Every reader muſt be diſguſted at the exceſſive uſage of this compound form of verb, and it is on the exceſs only that I mean to criticize.

Every page of this work will afford freſh proofs of what I have advanced; I believe it will be found to proceed from a lazy indulgence to the memory, and from a want of education in the natives.

The number of pure verbs now uſed by them is very inſufficient to the beauty and energy of a language; but that they once poſſeſſed a portion adequate to both purpoſes may eaſily be

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comprehended from the following liſt, which I have ſcrupulouſly confined to thoſe only, whoſe tenſes may be found in authentic books.

I have ſelected ſuch as moſt immediately ſpring from the Shanſcrit Dhaats, which I have alſo inſerted in a correſpondent column; that while I ſupport my preſent argument of the copiouſneſs of the Bengaleſe, I may alſo bring additional teſtimony of my former aſſertion reſpecting its original derivation.

A ſhort liſt of VERBS.

Shanſcrit Root & Infinitive.		*Bengal Infinitive.*	
অর্চ্চ	অর্চ্চনং	অর্চ্চন	to offer up.
অংশ	অংশনং	অংশন	to partake.
অর্থ	অর্থনং	অর্থন	to require.
অঙ্ক	অঙ্কনং	অঙ্কন	to mark.
আন্দোল	আন্দোলনং	আন্দোলন	to ſwing (intrans:)
আরূপ	আরোপনং	আরোপন	to ſow, to plant.
আনী	আনয়নং	আনন	to bring.
উৎতর	উত্তরনং	উত্তরন	to arrive.
কৃ	করনং	করন	to do.

ক্রন্দ	ক্রন্দন°	কান্দন	to weep.
কম্প	কম্পন°	কাঁপন	to tremble.
খণ্ড	খণ্ডন°	খণ্ডন	to break in pieces.
খেল	খেলন°	খেলন	to play.
খাদ	খাদন°	খাওন	to eat.
খস	খসন°	খসন	to drop off.
গঠ	গঠন°	গড়ন	to make.
গৈ	গান°	গাওন	to ſing.
গদ	গদন°	গাদন	to ram down.
গল	গলন°	গলন	to melt. (intrans:)
গর্ব্ব	গর্ব্বন°	গর্ব্বন	to be proud.
গন	গনন°	গনন	to number.
গুন	গুনন°	গুনন	to underſtand.
গর্জ্জ	গর্জ্জন°	গর্জ্জন	to bellow.
গুঞ্জ	গুঞ্জন°	গুঞ্জন	to hum, to buz.
জ্ঞা	জ্ঞান°	জানন	to know.
ঘূর	ঘোরন°	ঘোরন	to revolve.
চুব	চুম্বন°	চুম্বন	to kiſs.
চর	চরন°	চরন	to graze (intrans:)
চিন্ত	চিন্তন°	চিন্তন	to think.
চল	চলন°	চলন	to go.

ছাদ	ছাদন°	ছাওন	to cover.
জি	জয়ন°	জিনন	to conquer.
জপ	জপন°	জপন	to recite the bead-roll.
জ্বল	জ্বলন°	জ্বলন	to burn. (intrans:)
জাগৃ	জাগরন°	জাগন	to be awake.
জৃ	জরন°	জরন	to be ſick.
জীব	জীবন°	জীবন	to live.
ঝৃ	ঝরন°	ঝরন	to ooze out.
তাড়	তাড়ন°	তাড়ন	to beat.
ত্যজ	ত্যজন°	ত্যজন	to renounce.
তৃ	তরন°	তরন	to be ferried.
দহ	দহন°	দহন	to burn.
দন্শ	দংশন°	দংশন	to bite.
দুহ	দোহন°	দোহন	to milk.
দুঃখ	দুঃখন°	দুঃখন	to be diſtreſſed.
দুল	দোলন°	দোলন	to ſwing.
দা	দান°	দেওন	to give.
ধৃ	ধরন°	ধরন	to take, to ſeize.
ধূ	ধূনন°	ধূনন	to bow cotton.
ধ্যৈ	ধ্যান°	ধেয়ান	to meditate.
নিস্তৃ	নিস্তারন°	নিস্তারন	to be bleſſed.

নিবৃ	নিবারন°	নিবারন	to forbid & to ſeparate.
নী	নয়ন°	নওন	to take, to accept.
নিন্দ	নিন্দন°	নিন্দন	to vilify, to defame.
নিবিদ	নিবেদন°	নিবেদন	to petition.
পট	পটন°	পটন	to turn. (intrans:)
পত	পতন°	পতন	to fall.
পদ	পদন°	পদন	to walk.
পৃ	পারন°	পারন	to be able.
পূজ	পূজন°	পূজন	to worſhip.
পরাঅয়	পলায়ন°	পলান	to flee.
পুষ	পোষন°	পোষন	to cheriſh, bring up.
পৃ	পূরন°	পূরন	to fill.
পরামৃষ	পরামর্ষন°	পরামর্ষন	to conſult.
প্রশন্স	প্রশংসন°	প্রশংসন	to praiſe.
পড়	পড়ন°	পড়ন	to fall.
প্রবিশ	প্রবেশন°	প্রবেশন	to enter.
পচ	পচন°	পচন	to rot.
পত	পতন°	পাতন	to ſpread.
প্রসৃ	প্রসারন°	প্রসারন	to embrace.
প্রনম	প্রনমন°	প্রনমন	to ſalute.
ফল	ফলন°	ফলন	to bear fruit.

বস	বসন°	বসন	to fit.
বিন্ধ	বিন্ধন°	বিন্ধন	to bore, to pierce.
বন্দ্	বন্দন°	বন্দন	to reſpect.
বর্ষ	বর্ষন°	বরিষন	to rain.
বন্ধ	বন্ধন°	বান্ধন	to bind.
বধ	বধন°	বধন	to kill.
বর্ন্ন	বর্ন্ন°	বর্ন্নন	to extol.
বৃ	বারন°	বারন	to prevent.
বন্চ	বঞ্চন°	বঞ্চন	to cheat.
বিদৃ	বিদারন°	বিদারন	to break (intrans:)
বিভজ	বিভজন°	বিভাজন	to diſtribute in ſhares.
বদ	বদন°	বলন	to ſpeak, to ſay.
বৃধ	বর্দ্ধন°	বাড়ন	to grow.
বিতৃ	বিতরন°	বিতরন	to beſtow.
বাদ	বাদন°	বাজন	to ſound as an inſtrument.
বকি	বঙ্কন°	বঙ্কন	to bend.
ভী	ভয়ন°	ভয়ন	to fear.
ভৃ	ভরন°	ভরন	to fill.
ভাস	ভাসন°	ভাসন	to float.
ভজ	ভজন°	ভজন	to adore.
ভুজ	ভোজন°	ভোজন	to eat.

মজ	মজন°	মজন	to be ripe.
মহ	মহন°	মহন	to worſhip.
মান	মানন°	মানন	to mind.
মুষ	মোষন°	মোষন	to defraud.
মৃ	মারন°	মারন	to beat.
মদ	মদন°	মাদন	to be intoxicated.
মৃজ	মার্জন°	মাজন	to ſcour.
মীল	মীলন°	মীলন	to join & to mix.
মৃগ	মার্গন°	মাগন	to require.
মৃ	মরন°	মরন	to die.
যা	যান°	যাওন	to go.
যাচ	যাচন°	যাচন	to want.
যুদ্ধ	যুদ্ধন°	যুদ্ধন	to make war.
রক্ষ	রক্ষন°	রক্ষন	to place.
রুষ	রোষন°	রোষন	to be angry.
রধ	রন্ধন°	রন্ধন	to cook.
রচ	রচন°	রচন	to compoſe.
লিখ	লিখন°	লিখন	to write.
লুম্ফ	লুম্ফন°	লুফন	to catch.
লিপ	লেপন°	লেপন	to plaiſter.
লঘ	লঙঘন°	লঙঘন	to leap over.

লভ	লভন°	লভন	to take.
লোক	লোকন°	লোকন	to ſee.
লী	লয়ন°	লওন	to take.
লম্ফ	লম্ফন°	লাফন	to jump.
লগ	লগন°	লাগন	to touch.
শী	শয়ন°	শয়ন	to ſleep.
শান	শানন°	শানন	to whet, to grind.
শঙ্ক	শঙ্কন°	শঙ্কন	to fear.
শীল	শীলন°	শীলন	to be juſt.
শিখ	শিখন°	শিখন	to learn.
শুষ	শুষ্কন°	শুকন	to dry. (intrans:)
সাধ	সাধন°	সাধন	to pacify.
সজ্জ	সজ্জন°	সাজান	to harneſs.
সান্ত্ব	সান্ত্বন°	সান্তান	to appeaſe.
সাম	সামন°	সামন	to be quiet.
স্পৃহ	স্পৃহন°	স্পৃহন	to wiſh.
স্মৃ	স্মরন°	স্মরন	to remember.
হন	হনন°	হানন	to cut.
হৃ	হারন°	হারন	to loſe in play.
হাস	হাসন°	হাসন	to laugh.

I have not inserted in this lift many of the moft common, and popular verbs of the Bengalefe; which are either more corrupted in paffing through ignorant hands, and therefore bear lefs analogy to the Shanfcrit: or which perhaps are really vulgar expreffions adopted fince the decline of learning.

I have not inferted the caufal verbs, which are derived from fimple terms by the introduction of the letter আ. Their number would only have fwelled my catalogue, without ferving to any ufeful or curious purpofe.

I have inferted few fuch verbs as are compounded of a particle prefixed or added to the Shanfcrit root. This clafs is very copious and comprehenfive, as the fame word will have various and even contrary fignifications according to the particles with which it is combined.

I have not inferted fuch words as in their formation from the Shanfcrit infinitives have altered, dropped, or exchanged their radical confonants, except fuch as are expreffly convertible by the ftrict rules of the Shanfcrit; as a fimple confonant for its correfpondent afpirate, a দ for a ড or a ব for a ভ &c. Such alterations as are not conformable to thefe principles muft be imputed to the difficulty of pronouncing many of the Shanfcrit combinations of letters, or to the indolent habits of the moderns.

Such for inſtance as দেখন *to ſee*, from দর্শন° বেঁকন *to bend* (intrans:) from বঙ্কন° &c. Theſe verbs alone would fill a copious vocabulary.

I have not inſerted ſuch words as have not been applied in the ſeveral moods and tenſes of verbs, by ſome or other of the antient authors. Shanſcrit muſt formerly have been much more current in Bengal than we now find it, or the more learned Bramins muſt not at that time have thought it infinitely beneath their dignity to compile books in the ভাষা or language of diſcourſe. There are a thouſand terms which have the form of infinitives, and are derived from Shanſcrit roots, but which have not once ſerved in the capacity of verbs. If ever the Bengaleſe ſhould acquire a knowledge of the liberal ſciences, and a taſte for refined compoſitions, this unappropriated ſtock will afford equal reſources to the Poet and the Philoſopher. It is a mine which in ſkillful hands would well repay the trouble of working.

In the Shanſcrit language as in the Greek, there are forms of infinitives and of participles comprehenſive of time; there are alſo other branches of the verb, that ſeem to reſemble the gerunds and ſupines of the Latin. All theſe modifications of the verb, together with nouns of agency, and every other derivative from a Dhaat, (which is not characteriſed by one or other

of

of the temporal inflexions) are arranged by the Shanſcrit grammarians in a ſeparate chapter, immediately following that of verbs.

কৃৎ is the general name for all the terminations by which theſe ſeveral forms are diſtinguiſhed; and the claſs itſelf is for this reaſon denominated কৃদন্ত or words ending with a কৃৎ

The number of theſe terminations, including thoſe which on account of the different letters that occur at the end of the Dhaat, have two or more proviſional forms to the ſame meaning, may amount to about one hundred; and therefore a Shanſcrit verb muſt ſupply a variety of derivatives at leaſt as copious as thoſe of the Greek: and ſome terms I think I have met with, whoſe meaning could not be fully rendered by a ſingle word in any other language.

But as the ſcope of my work does not admit of a diſtinct chapter for the কৃদন্ত claſs, and as an explanation of them is by no means neceſſary for the underſtanding of the Bengal language, it will ſuffice to have here given a general idea of the manner in which this part of the ſcience of grammar has been treated by the Bramins. I ſhall therefore confine myſelf to a ſpecies of কৃদন্ত (if I may be allowed to borrow the expreſſion) which belongs to the Bengal idiom only.

The form which I would deſcribe, is a noun of reciprocation, implying either a mutual co-operation or a mutual oppoſition. This noun is compoſed of the participle of the paſſive voice prefixed to the participle preſent of the active: as of the verb হানন *to wound* হানা is the paſſive participle *wounded*, and হানি the active participle *wounding*. Theſe two united make হানাহানি *a mutual wounding*; as

দুই বীরে হানাহানি সংগ্রাম ভিতরে

"There was *a mutual wounding* by the two heroes in the midſt "of the battle."

Upon the ſame principle are formed the following words and many others.

কাটাকাটি	from	কাটন	to cut.
ধরাধরি	from	ধরন	to ſeize.
মারামারি	from	মারন	to beat.
দেখাদেখি	from	দেখন	to behold.
ডাকাডাকি	from	ডাকন	to call.
মিষামিষি	from	মিষন	to mingle.
জড়াজড়ি	from	জড়ন	to wreſtle.

জড়াজড়ি করি দুহে পড়ে ভুমিতলে

"The two warriors *wreſtling with each other* fell to the ground."

This

This kind of alliterative ſound is particularly pleaſing to a Bengal ear; for which reaſon a great number of words has been formed in imitation of this ſpecies, which preſerve their reciprocative energy, tho' derived from common nouns. Such are কানাকানি *with ear to ear*, (that is *a mutual whiſpering*) from কান *an ear*.

মুখামুখি *face to face*, from মুখ *the face*.
গলাগলি *a mutual embracing*, from গলা *the neck*.
চুলাচুলি *a mutual plucking of the hair*, from চুল *the hair*.
দেশাদেশি *a mutual inhabiting of the ſame kingdom.*
বলাবলি *a mutual exertion of ſtrength.*

Some ſew words of this ſort ſeem to imply completion; as মাসামাসি *a complete month.* বেলাবেলি *a complete day.* তরাতরি *complete haſte.*

A third claſs, which may be referred to this ſpecies, conſiſts of words contrived to imitate certain ſounds, by the reiteration of particular letters or ſyllables. Theſe have not the letter আ inſerted in the middle, and do not convey any mutual or reciprocative meaning.

থরথরি a noiſe like that of trees in a ſtorm.
ঝরঝরি a noiſe like the daſhing of waves.
ঝনঝন a noiſe like the falling of a ſhower.

চনচন a noiſe like the tinkling of bells.

হড়হড়ি a noiſe like the rattling of carriages.

দ্বড়দ্বড়ি a loud noiſe as of guns.

মকমকি a croaking like that of frogs.

Example.

ঝরঝরি জলের বাওর থড়থড়ি ।
দুই জনে সুইয়া থাকিব গলাধরি ॥

"There is the daſhing of the water, and the whiſtling of the
"breeze;
"I will enfold you in my arms and we will ſleep together."

And theſe terms are often further diſtinguiſhed by the word শব্দ which in its more enlarged ſenſe ſignifies noiſe in general; as

অবিশ্রান্ত পড়ে চোট করে হানাহানি ।
ঝনঝন চনচন শব্দ মাত্র সুনি ॥

"Wounds fall without ceaſing, and inflict reciprocal gaſhes,
"I hear only the din and claſhing ſound of the battle."

Sometimes a noun is repeated in the oblique caſe either with a reciprocative idea, or to gratify the taſte for alliteration; as

মনেমনে with a hearty good will, or ſpontaneouſly, from মন the heart.

দন্তেদন্তে with tooth to tooth.

অন্যোঅন্যে one another.

ঘরেঘরে from house to house &c.

মনেমনে মহা রাজা করেন বিচার

"The Maahaa Raajaa of his own accord makes investigation."

দুই হস্তী মিষামিষি দন্তেদন্তে কষাকষি
কম্পবান পাণ্ডুর নন্দন

"The two elephants were mingled in the conflict, with tooth "against tooth, struggling with each other; and the son of "Paandoo trembled."

অন্যোঅন্যে সারথী কাটিন অশ্ব রথ

"The charioteers hacked one another's horses and carriage."

CHAPTER V.

Of Attributes and Relations.

ALL the terms which serve to qualify, to distinguish, or to augment either *substance* or *action*, are classed by the Shanscrit grammarians under the head of বিশেষন which literally signifies *increase* or *addition*. According to their arrangement, a simple sentence consists of three members, কর্ত্তা *the agent*,

agent, ক্রিয়া *the action* and কর্ম *the ſubject*: which in a grammatical ſenſe are reduced to two: শব্দ the *noun,* (whether agent or ſubject) and ক্রিয়া the *verb.* All ſuch words as tend to ſpecificate or to amplify the noun, are denominated শব্দ বিশেষন which we may conſtrue *adjectives* or *epithets*; and ſuch as are applied to denote relation or connection are called শব্দযোগ or connectives of nouns, and by European grammarians are ſtyled *prepoſitions.*

Thoſe particles which in any manner affect the verb, have the name of ক্রিয়াবিশেষন or *attributes of verbs.*

In this chapter therefore I ſhall include all the terms which relate to either of theſe diviſions; and ſhall claſs them under their reſpective heads: শব্দবিশেষন and শব্দযোগ will then rank together as attributes of nouns, and the ক্রিয়া বিশেষন will be made to comprehend conjunctions as well as adverbs: becauſe the former are employed to denote the relations of tenſes, in the ſame manner as prepoſitions are to mark thoſe of nouns; and therefore properly belong to verbs, which are the hinges of every ſentence.

Thus I hope I ſhall be found to comprehend all the parts of ſpeech, as generally diſtinguiſhed, without paying a ſervile atten-

tion

tion to the received ſyſtem of grammatical arrangements.

শব্দবিশেষন or the ſimple adjective of the Bengaleſe, has no variation of gender, caſe or number. In this reſpect it perfectly reſembles the idiom of the Engliſh; for as we uſe the word *great* indiſcriminately to a maſculine or feminine noun; ſo the Bengaleſe ſay মহারাজা a *great* prince, and মহারানী a *great* princeſs: So আইবড় an adjective with a maſculine termination is applied to a feminine. Example.

এক পুত্রী আইবড় বিদ্যা নাম তার

"He has one daughter *unmarried*, her name is Beedyaa"

Neither is the adjective ſubject to inflexion; but the ſign of the caſe is confined to the ſubſtantive with which it agrees; as

মহা নাদে রোদন করয়ে সৈন্য গন

"The troops lamented with *a mighty noiſe.*"

So alſo its form is confined to the ſingular number, even when joined to a plural noun; as

সকল পণ্ডিতগন হইল পরাজয়

"*All the Pundits* were overcome."

But thoſe derivative attributes, which are alternately adjectives and concrete nouns, generally preſerve the diſtictions of gender which they all poſſeſs in the Shanſcrit.

Here therefore I ſhall endeavour to give a conciſe deſcription of the ſeveral forms of adjectives with their derivation, as far as they uſually occur in the Bengal language.

1. Verbal concretes, or participles of agency immediately formed from Shanſcrit roots, have the termination তা for the maſculine, and ত্রী for the feminine.

Maſculine.	Feminine.
কর্ত্তা *an agent.*	কর্ত্রী from কৃ
দাতা *a giver.*	দাত্রী from দা

2. Maſculines ending in আ and আন derived from crude nouns in ন and ৎ have their feminine termination in অতী

Maſculine.	Feminine.
যুবা *a young man, (juvenis)*	যুবতী from যুবন
শ্রীমান *rich,*	শ্রীমতী from শ্রীমৎ

কোন অভিলাসে বিরহ বাতাসে জালাইলা যুবতী

"How eagerly didſt thou enflame the *young girl* with the breath
"of perfidy!"

3. Concretes are made from abſtract terms by adding ঈ for the maſculine, and ইনী for the feminine; as

Maſculine.	Feminine.
পাপী *criminal.*	পাপিনী from পাপ *a crime.*
দুঃখী *miſerable.*	দুঃখিনী from দুঃখ *miſery.*

জনমদুখিনী মোরে করিলেক বিধি

"God hath made me *miserable from my birth.*" (spoken by a woman)

The same form is applied to local possessives; as বঙ্গালী *a man of Bengal* বঙ্গালিনী *a woman of Bengal* &c.

4. When the masculine ends with a consonant, or ই short, the feminine termination is ঈ long; as

Masculine.		Feminine.
সতি	*constant.*	সতী
সুমুখ	*beautiful.*	সুমুখী

Example.

সীতা গো পরম সতী তার শুন দুর্গতি

"O woman! Seetaa was very *constant.* Hear her unfortunate "story."

Adjectives and concrete nouns implying cause, possession, plenty &c. assume the terminations কার অঙ্কর বান বৎ and বন্ত· মান মন্ত ধর and ধাম as

ধুম্বুকার *smoak-making*, from ধুম্ব *smoak.*
ভয়ঙ্কর *causing fear*, from ভয় *fear.*

ধুম্বকার ধুম্বু করি কৈল অন্ধকার

"The smoak-maker, producing a smoak, caused a compleat "darkness."

পুন্যবান *holy*, from পুন্য *holiness.*
বনবৎ & বনবন্ত *strong*, from বন *strength.*
বুদ্ধিমান *wise*, from বুদ্ধি *wisdom.*
ভাগ্যমন্ত *fortunate*, from ভাগ্য *prosperity.*

জাহার ঘরে সদাবাস লক্ষ্মী আর অনন্ত ।
সেই জন পুন্যবান বড় ভাগ্যমন্ত ॥

"In the house of whomsoever Lokhmee and Ononto constantly [reside,
"That man is *holy* and most *fortunate.*"

ভাগ্যধর *prosperous.* from ভাগ্য *prosperity.*
গুনধাম *intelligent*, from গুন *knowledge.*

রাজা বড় ভাগ্যধর কাছে নদী দামোদর

"The Raajaa is most *prosperous*; near him is the river Daamodor."

5. The negative particles অ নি নির and বি prefixed to words form adjectives of privation; as

অচল *motionless*, from চলন *to go.*
অমৃত *immortal*, from মৃত *to die.*
অপূর্ব্ব *unprecedented*, from পূর্ব্ব *before.*
অসক্ত *weak*, from সক্ত *strong.*

অপূর্ব্ব করিব ব্যূহ অদ্ভুত মানুষে

"I

"I will conſtruct an *unprecedented* caſtle, wonderful among "men."

নিপাত *leafleſs*, from পাত *a leaf.*
নিধন *poor*, (*inops*) from ধন *wealth.*
নিরস্ত্র *unarmed*, from অস্ত্র *a weapon.*
নির্ভয় *fearleſs*, from ভয় *fear.*

দুহে হইল নিরস্ত্র করিয়া মহা রন

"The Heroes were both without weapons, having ſupported a "mighty conflict."

বিসম *incomparable*, from সম *like.*
বিযোগী *widowed*, from যোগ *union*

আসাড়ে নবিন মেঘ গভির গর্জন ।
বিযোগীর যমসম সংযোগীর প্রান ॥

"In the month Aaaſaar the new cloud makes a deep bellowing;
"To the widow like the miniſter of death, but life to the wife."

6. An elegant claſs of compound attributes is produced by the junction of a ſubſtantive and an adjective, or of two ſubſtantives; as

মৃগাক্ষ *ſtag-eyed*, from মৃগ *a ſtag*, and অক্ষ *an eye.*
নির্ভয়হৃদয় *of an undaunted breaſt.*
মহামতি or মহামনি *of a great heart.*

ক্রোধমন *of an angry disposition.*

হরিস মনুর *of an agreeable humour.*

দুরাচার *wicked*, from দুর *distant*, and আচার *an institute of religion.*

ব্রাহ্মনের অমান্য করিস দুরাচার ।
আজি আমি ইহার করিব প্রতিকার ॥

"Dost thou dishonour the Bramin, O *wicked wretch*!
"I will to-day make an ample reparation for it."

মৃর্ত্তরূপা having the appearance of death, from মৃত *death*, and রূপ *figure.*

গুনসাগর *learned*, (litterally, a sea of learning) from গুন *science*, and সাগর *the ocean.*

অধোমুখ with a down-cast countenance, from অধো *down*, and মুখ *the face.*

আকার signifying *figure* or *appearance* is frequently added to an adjective or substantive to form a compound epithet of similitude; as

মানুষাকার *like a man.*
সুক্লাকার *of a white appearance.*
রক্তাকার *like blood*, &c.

7.

7. The terminations তর and তম form the comparative and ſuperlative degrees of Shanſcrit adjectives; as মন্দ *bad*, মন্দতর *worſe*. মন্দতম *worſt*. দূর *diſtant*, দূরতর *more diſtant*, দূরতম *moſt diſtant*.

But the latter of theſe inflexions is never uſed by the Bengaleſe; and the former very ſparingly; and always in a ſenſe that might perhaps rather be termed an indefinite augmentation, than a compariſon; Thus

আনন্দিত বৃকোদর যুদ্ধ করে ঘোরতর

"Brokodor elated fights *more fiercely*."

The definitive compariſon is expreſſed by a ſimple adjective, both in the Bengaleſe and Hindoſtanic idioms: And the inferior ſubject is diſtinguiſhed by a particle anſwering to *than*; as

সুগ্রীব হইতে বালী রাজা অতি মহা বীর।
রঘুনাথের বাণে তেহ হইল অস্থির॥

"Baalee Raajaa was a much greater hero *than* Soogreeb,
"Yet even he was put to flight by the weapons of Roghoonaath."

Attributes of augmentation may be prefixed to all ſimple adjectives, to enlarge or extend their power; ſuch are বড় *great* পরম *very*, বহুত *much* or *many*, অতি *much*, &c. as বড় সুন্দর *very fair*, অতি অনুপাম *extremely beautiful*, পরমসতী *remarkably conſtant*.

Example.

বড় সুন্দর সেই অতি অনুপাম ।
সুনিনাম বিদ্যার পতি অতি গুনধাম ॥

"This person *very* fair and *extremely* beautiful,
"I have heard to be the *most* accomplished husband of B*ee*dyaa."

অতি is prefixed to the comparative degree to form a superlative; as

রথ চানাইয়া দেহ অতি সিঘ্রতর

"Cause the chariot to come hither *most* expeditiously."

Adjectives are frequently doubled to augment their meaning as বড় বড় *very large*, ছোট ছোট *very small.*

Example.

ছোট বড়সিতে মারে বড় বড় মিন ।
প্রানে না মারে তবু মুখে রাখে চিন ॥

"With a small hook he strikes a *very large* fish;
"It does not affect his life, yet imprints a mark in his mouth."

The particle সম prefixed to a word, makes a kind of superlative; as পূর্ন *full*, সমপূর্ন *very full.*

The same particle subjoined, is a contraction of সমান and like it denotes similitude or resemblance; as

তোমাসম যোদ্ধাপতি নাহিক আমার

"We

" We have no warrior *like* yourself."

মেঘের বিক্রমসম মাঘের হিমানি

" The cold of the month Maagh is *like* the ſtrength of the
" cloud."

মহাভারতের কথা অমৃত সমান ।
কাসীরাম দাস কহে শুন পুন্যবান ॥

" The words of the Mohaabhaarot, *equal to immortality*
" Kaaſeeraam Daas utters; hear them O ye righteous!"

So alſo are uſed তুল and তুল্য from the Shanſcrit infinitive তুলন° *to weigh*; as

বেদ তুল্য জানি আমি তোমার বচন

" I conſider your counſel as *equally weighty* with the Bades."

Under the claſs of *Attributes to nouns*, I comprehend সংযোগ or *Prepoſitions*. They are ſubſtitutes for caſes, which could not have been extended to the number neceſſary for expreſſing all the ſeveral relations and predicaments in which a noun may ſtand, without cauſing too much embarraſſment in the form of a declenſion.

Moſt of the particles applied in this capacity are nouns expreſſive of ſituation, order, connexion, or ſome other relation; and as they have generally a reference to *place*, are indifferently

used in the nominative, and in the seventh case with the locative termination এ as ওপর or ওপরে *above*, ভিতর or ভিতরে *within*, &c.

But to distinguish the শব্দযোগ or words having only a relative signification, from the principal substantives to which they relate, it is necessary to observe that the noun *in regimine* with a preposition should properly be in the possessive case, and prior in position; as they say পৃথিবীর মধ্যে *in the midst of the world*, but never মধ্যে পৃথিবীর because the world is the *containing subject*; and মধ্যে serves only to mark the nature of the connexion, which subsists between the world and some other subject; as

পৃথিবীর মধ্যে কেবা নাজানে তোমারে

"Who *in the world* (i.e. of those persons contained in the world) "is unacquainted with you?"

The most common of the শব্দযোগ are these which follow. ভিতর *within*, মধ্যে মাঝে *in the midst of*; (answer to the seventh, or locative case) সহ সহিত সঙ্গে *with, together with*, হইতে *by*; (the third Shanscrit case) as

কৃষ্ণ হইতে গড়া হইয়াছিল এই ঘর

"This house was erected *by* Kreeshno."

হইতে *from*; (the fifth case) as

হেন কালে সাত্যেকি উঠিল ভূমি হইতে

" At that inſtant Saatyok*ee* aroſe *from* the ground. "

বিনা বিনে or বিনু *without.* (*ſine*)

বাহির *without*, on the outſide. (*extra*) Example.

মেঘের বিক্রম সম মাঘের হিমানি ।
ঘরের বাহির নহে যেই যুবা বলি ॥

" The cold of the month Maagh is like the ſtrength of the cloud;
" Then I ſay the youth ſhould not be *without* the houſe. "

আগে *before,* either in time or place.

কারন বিষয় হেতু *on account of.*

দিগে *towards.* তরে *inſtead of.* তলে নাম or নাব *below, beneath, down.* উপর *above, upon.* নিকট স্থান *near*; *to, at.* (*apud*)

স্থান is a very difficult word. It properly ſignifies *place*, (ſtatio) and is derived from the dhaat স্থা which anſwers to *ſto*; as in Virgil.

" Dum *ſtabat* regno incolumis —— " i.e. While he *remained* ſecure in his kingdom.

But স্থান muſt generally be conſtrued *to* or *from* in Engliſh; as

এক নিবেদন আমি করি তোর স্থান

" I make one requeſt *to you.* " [apud te]

স্থির স্থানে সোমদত্ত পাইয়া এই বর

" Somdott having obtained this favour *from* God," [apud Deum]

স্থির is derived from the ſame root, and ſignifies *ſtabilis, immotus*, ſo that স্থির স্থান means *apud immobile numen.*

The word স্থান ſeems in very early times to have been adopted by the Perſians, who formed of it an inſeparable particle of *place* ; as گلستان *a bed of roſes*, هندوستان *India*, literally, a country of ſwarthy people.

The doctrine of derivatives from one language to another has been ſo much abuſed by fanciful and unwarrantable inſtances, drawn from the meer reſemblance of ſounds, that every hint now ſtarted on the ſubject is deſpiſed as frivolous, or ſuſpected as fallacious. If I might venture to propoſe a rule in ſuch caſes, it ſhould be this ;

Whenever in a compound word we find one or more of the component ſyllables, which are entire words, having a preciſe and ſeparate meaning in ſome other language, tho' not in that where the compound term is uſed, we need not ſcruple to pronounce the original dialect to be that from whence the ſignificant ſyllables proceed ; as in the preſent inſtance, where ستان taken by itſelf as a Perſian word, conveys no idea whatever,

ever, but when joined to other words, denotes place or situation. স্থান in Shanscrit actually signifies *a place* or *station*, and is itself derived from a primary root of the same language.

But if a simple term be found to exist in two languages, and to have the same signification in each, I would then enquire whether that word be not derived, in one of them, from some general term or root; and wherever such root were found, I would pronounce that language to be the original: thus *serpens* a serpent comes from *serpo*, but I do not doubt that the latter owes its derivation to সর্প the Shanscrit word for a serpent, which springs from the dhaat সৃপ a general term for *gliding motion*.

Let me here cursorily observe, that as the Latin is an earlier dialect than the Greek, as we now have it, so it bears much more resemblance to the Shanscrit, both in words, inflexions and terminations.

ক্রিয়া বিশেষন *Adverbs* require no description or remark.

Adverbs of time.

এখন now.	তখন or তৎক্ষন then.
কদাচ ever.	কদাচন never.
কখন at any time.	যখন whensoever.
এখনতক or এই পর্য্যন্ত yet.	

পুনরপি once more. ইহার পর afterwards.
সদা সর্ব্বদা always. ফের again.
আজি to day. কল্য to morrow, or yesterday.
পরসু the day after to morrow, or the day before yesterday.
তরসু two days hence.
দিনে by day. রাত্রে রজনীতে by night.
প্রভাতে in the morning. বৈকালে in the afternoon.
পূর্ব্ব আগে before. পশ্চাৎ পাছে after, since.

Adverbs of place.

এখানে here. ওখানে there.
হের hither. হোর thither.
কোথা কোথায় whither. স্থানে স্থানে in different places
নিকট nigh. দূর far off.
ফের back, (rursus) from ফেরন to turn.
ইতি *thus far*, the formulary at the conclusion of a book, or writing.

Adverbs of specification &c.

কেন why? কি কেমন what? how?
অতি very. প্রায় almost.
কিছু scarcely. এবং particularly.
বিস্তারিত videlicet. নিশ্চয় অবস্য certainly. না not.

All indeclinable adjectives may be ufed adverbially in Bengalefe, as the neuter gender of adjectives in Greek and Latin.

Conjunctions.

ও and. কি কিবা কিম্বা or.

আর alfo, moreover. অতএব therefore.

যদি if, although, when. তভু তযু notwithftanding.

কিন্তু but, yet, neverthelefs. যাবত while. তাবত fo long.

যাবত কণ্ঠেতে আমার রহে প্রাণ ৷

তাবত পূজিব আমি দেব ভগবান ৷৷

"*While* life remains in my body,

"*So long* will I worfhip the Deity Bhogowaan."

CHAPTER. VI.

OF NUMBERS.

THE learned feem no longer to doubt, that the ufe of numerical figures was firft derived from India: and indeed the antiquity of their application in that country far exceeds the powers of inveftigation.

The denominations of the cardinal numbers are fo irregular in

in Bengalese, that I find it will be necessary to exhibit them as far as one hundred. And it must be observed as a particularity, that the ninth numeral of every series of ten, is not specified by the term of nine in the common order of progression, but takes its appellation from the series immediately above; as for instance the number *twenty nine* is not expressed by *nobeesh*, which should seem the proper denomination, but is called *oonteesh*, or one less than thirty. So *thirty nine* is *oonchaaleesh* or one less than forty.

All the numerals in Shanscrit have different forms for the different genders, as in Arabic; but are invariable in Bengalese.

	Bengalese.	Shanscrit.	
১	এক	একঃ	one.
২	দুই	দ্বৌ	two.
৩	তিন	ত্রয়ঃ	three.
৪	চারি	চত্বারঃ	four.
৫	পাঁচ	পঞ্চ	five.
৬	ছয়	ষট	six.
৭	সাত	সপ্ত	seven.
৮	আট	অষ্ট	eight.
৯	নয়	নবাঃ	nine.

১০	দশ	দশ	ten.
১১	এগার	একাদশ	eleven.
১২	বার	দ্বাদশ	twelve.
১৩	তের	ত্রয়োদশ	thirteen.
১৪	চৌদ্দ	চতুর্দশ	fourteen.
১৫	পোনের	পঞ্চদশ	fifteen.
১৬	ষোল	ষোড়শ	ſixteen.
১৭	সতের	সপ্তদশ	ſeventeen.
১৮	আঠার	অষ্টাদশ	eighteen.
১৯	ঊনিশ	ঊনবিংশতিঃ	nineteen.
২০	বিশ	বিংশতি	twenty.
২১	একুশ	একবিংশতিঃ	twenty one.
২২	বাইশ	দ্বিবিংশতিঃ	twenty two.
২৩	তেইশ	ত্রয়োবিংশতিঃ	twenty three.
২৪	চব্বিশ	চতুর্ব্বিংশতিঃ	twenty four.
২৫	পঁচিশ	পঞ্চবিংশতিঃ	twenty five.
২৬	ছাব্বিশ	ষড়বিংশতিঃ	twenty ſix.
২৭	সাতাইশ	সপ্তবিংশতিঃ	twenty ſeven.
২৮	আটাইশ	অষ্টাবিংশতিঃ	twenty eight.
২৯	ঊনত্রিশ	ঊনত্রিংশৎ	twenty nine.
৩০	ত্রিশ	ত্রিংশৎ	thirty.

৩১	একত্রিশ	একত্রিংশৎ	thirty one.
৩২	বত্তিশ	দ্বাত্রিংশৎ	thirty two.
৩৩	তেত্তিশ	ত্রয়স্ত্রিংশৎ	thirty three.
৩৪	চৌত্তিশ	চতুস্ত্রিংশৎ	thirty four.
৩৫	পঁইতিশ	পঞ্চত্রিংশৎ	thirty five.
৩৬	ছত্তিশ	ষটত্রিংশৎ	thirty ſix.
৩৭	সাঁইতিশ	সপ্তত্রিংশৎ	thirty ſeven.
৩৮	আটতিশ	অষ্টত্রিংশৎ	thirty eight.
৩৯	উনচল্লিশ	নবত্রিংশৎ	thirty nine.
৪০	চল্লিশ	চত্বারিংশৎ	forty.
৪১	একচল্লিশ	একচত্বারিংশৎ	forty one.
৪২	ব্যাল্লিশ	দ্বিচত্বারিংশৎ	forty two.
৪৩	তেতাল্লিশ	ত্রিচত্বারিংশৎ	forty three.
৪৪	চৌয়াল্লিশ	চতুশ্চত্বারিংশৎ	forty four.
৪৫	পঁয়তাল্লিশ	পঞ্চচত্বারিংশৎ	forty five.
৪৬	ছেচল্লিশ	ষটচত্বারিংশৎ	forty ſix.
৪৭	সাতচল্লিশ	সপ্তচত্বারিংশৎ	forty ſeven.
৪৮	আটচল্লিশ	অষ্টচত্বারিংশৎ	forty eight.
৪৯	উনপঞ্চাশ	একোনপঞ্চাশৎ	forty nine.
৫০	পঞ্চাশ	পঞ্চাশৎ	fifty.
৫১	একান্ন	একপঞ্চাশৎ	fifty one.
৫২	বায়ান্ন	দ্বিপঞ্চাশৎ	fifty two.

৫৩	তিপ্পান্ন	ত্রিপঞ্চাশৎ	fifty three.
৫৪	চৌয়ান্ন	চতুঃপঞ্চাশৎ	fifty four.
৫৫	পঞ্চান্ন	পঞ্চপঞ্চাশৎ	fifty five.
৫৬	ছাপ্পান্ন	ষটপঞ্চাশৎ	fifty six.
৫৭	সাতান্ন	সপ্তপঞ্চাশৎ	fifty seven.
৫৮	আটান্ন	অষ্টপঞ্চাশৎ	fifty eight.
৫৯	ঊনষাটি	একোনষষ্টিঃ	fifty nine.
৬০	ষাটি	ষষ্টি	sixty.
৬১	একষষ্টি	একষষ্টিঃ	sixty one.
৬২	বাষষ্টি	দ্বিষষ্টিঃ	sixty two.
৬৩	তেষষ্টি	ত্রিষষ্টিঃ	sixty three.
৬৪	চৌষষ্টি	চতুঃষষ্টিঃ	sixty four.
৬৫	পঁয়ষষ্টি	পঞ্চষষ্টিঃ	sixty five.
৬৬	ছষষ্টি	ষটষষ্টিঃ	sixty six.
৬৭	সাতষষ্টি	সপ্তষষ্টিঃ	sixty seven.
৬৮	আটষষ্টি	অষ্টষষ্টিঃ	sixty eight.
৬৯	ঊনষত্তোর	একোনসপ্ততিঃ	sixty nine.
৭০	সত্তোর	সপ্ততিঃ	seventy.
৭১	একাত্তোর	একসপ্ততিঃ	seventy one.
৭২	বাহাত্তোর	দ্বিসপ্ততিঃ	seventy two.
৭৩	তেহাত্তোর	ত্রিসপ্ততিঃ	seventy three.
৭৪	চৌহাত্তোর	চতুঃসপ্ততিঃ	seventy four.

৭৫	পঁচাত্তোর	পঞ্চসপ্ততিঃ	ſeventy five.
৭৬	ছেয়াত্তোর	সটষপ্ততিঃ	ſeventy ſix.
৭৭	সাতাত্তোর	সপ্তসপ্ততিঃ	ſeventy ſeven.
৭৮	আটাত্তোর	অষ্টসপ্ততিঃ	ſeventy eight.
৭৯	ঊনআশি	নবসপ্ততিঃ	ſeventy nine.
৮০	আশি	অশীতিঃ	eighty.
৮১	একাশি	একাশীতিঃ	eighty one.
৮২	বিরাশি	দ্ব্যশীতিঃ	eighty two.
৮৩	তিরাশি	ত্র্যশীতিঃ	eighty three.
৮৪	চৌরাশি	চতুরশীতিঃ	eighty four.
৮৫	পঁচাশি	পঞ্চাশীতিঃ	eighty five.
৮৬	ছেয়াশি	ষড়শীতিঃ	eighty ſix.
৮৭	সাতাশি	সপ্তাশীতিঃ	eighty ſeven.
৮৮	আটাশি	অষ্টাশীতিঃ	eighty eight.
৮৯	ঊননয়ি	একোননবতিঃ	eighty nine.
৯০	নয়ি	নবতিঃ	ninety.
৯১	একানয়ি	একনবতিঃ	ninety one.
৯২	বিরানয়ি	দ্বিনবতিঃ	ninety two.
৯৩	তিরানয়ি	ত্রিনবতিঃ	ninety three.
৯৪	চৌরানয়ি	চতুর্নবতিঃ	ninety four.
৯৫	পঁচানয়ি	পঞ্চনবতিঃ	ninety five.
৯৬	ছেয়ানয়ি	ষন্নবতিঃ	ninety ſix.

৯৭	সাতানয়ি	সপ্তনবতিঃ	ninety seven.
৯৮	আটানয়ি	অষ্টনবতিঃ	ninety eight.
৯৯	নিরানয়ি	নবনবতিঃ	ninety nine.
১০০	শতঃ	শ	one hundred.

Ordinal Numbers.

Bengalese.	Shanscrit.	
একক্রি · পয়লা	প্রথম	first.
দোয়জা · দোষরা	দ্বিতীয়	second.
তেয়জা · তেষরা	ত্রিতীয়	third.
চৌটা	চত্তর্থ	fourth.
পাঁচক্রি	পঞ্চম	fifth.
ছয়ক্রি	ষষ্চ	sixth.
সাতক্রি	সপ্তম	seventh.
আটক্রি	অষ্টম	eighth.
নয়ক্রি	নবম	ninth.
দশক্রি	দশম	tenth.
এগারক্রি	একাদশ	eleventh.
বারক্রি	দ্বাদশ	twelfth.
তেরক্রি	ত্রয়োদশ	thirteenth.
চৌদ্দক্রি	চত্তর্দশ	fourteenth.
পোনেরক্রি	পঞ্চদশ	fifteenth.

ষোলক্রি	ষোড়শ	ſixteenth.
সতেরক্রি	সপ্তদশ	ſeventh.
আঠারক্রি	অষ্টাদশ	eighteenth.
উনিশা	উনবিংশতি	nineteenth.
বিশা · বিশক্রি	বিংশ ———	twentieth.

From hence the Ordinals are all formed by adding আ to the cardinals.

Of the Bengal Arithmetic.

As the numerical figures of India are certainly the prototype of thoſe now uſed in Europe, it is probable that the ſimpler rules at leaſt of Arithmetic are derived from the ſame ſource: for other nations of the Eaſt have invented different proceſſes for arriving at the ſame concluſions. Thus the Chineſe perform all their computations by means of a ſett of Beads; and the Perſians uſe a ſpecies of figures which are in fact Arabic words; and add up the moſt conſiderable ſums, without being in the leaſt aſſiſted by the poſition of units under units, tens under tens &c. Perhaps there may yet exiſt other modes of arithmetic of which we have no notion; ſo that the ſtrict conformity in the arrangement and application of figures, as well as

in

in their forms, which we find between Hindoſtan and Europe, ſhould not raſhly be imputed to chance.

The Bengaleſe in all their accompts make particular uſe of the number *four*. Their Bankers always count the largeſt ſums of money by diviſions of *fours*, and the computations of numbers of all other things are always made in the ſame manner: and upon all occaſions *four* is their grand multiple and diviſor. This is probably a veſtige of the moſt original and antient airthmetic, when invention had proceeded no farther than to number the fingers, and then repeat the ſame proceſs.

Even to this day the Bengaleſe reckon by the joints of their fingers, beginning with the lower joint of the little finger and proceeding to the thumb, the ball of which is alſo included as a joint; and thus the whole hand contains *fifteen*.

From this method of performing numeration on the joints, ariſes that well known cuſtom among the Indian merchants, of ſettling all matters of purchaſe and ſale by joining their hands beneath a cloth, and then touching the different joints as they would increaſe or diminiſh their demands.

As a proof how far ſome branches of Science have been cultivated in India, I ſhall here give a ſpecimen of the prodigious extent of the Shanſcrit numeration by diſtinct terms.

এক° . . .	১		One.
দশ°	০		Ten.
শত°	০		a Hundred.
সহস্র° . . .	০		a Thouſand.
অযুত° . . .	০	X.	Thouſands.
লক্ষ°	০	C.	Thouſands.
নিযুত° . . .	০		a Million.
কোটিঃ . . .	০	X.	Millions.
অর্বুদ	০	C.	Millions.
মহা অর্বুদ . .	০		a Thouſand Millions.
পদ্ম	০	X.	Thouſand Millions.
মহা পদ্ম . .	০	C.	Thouſand Millions.
খর্ব্ব	০		a Billion.
মহা খর্ব্ব . .	০	X.	Billions.
শঙ্খ	০	C.	Billions.
মহাশঙ্খ . . .	০		a Thouſand Billions.
হাহা	০	X.	Thouſand Billions.
মহা হাহা . .	০	C.	Thouſand Billions.
ধুন	০		a Trillion.
মহা ধুন . . .	০	X.	Trillions.
অক্ষৌহিনী . .	০	C.	Trillions.
মহা অক্ষৌহিনী	০		a Thouſand Trillions.

The conſtituent parts of accounts, and ſome arithmetical Tables.

চৌটি	a quarter of any thing indiſcriminately.
সিকি	a quarter of money.
পোয়া	a quarter of weights and meaſures.
আধা	a half of any thing.
আধিনি	a half of money.
অর্দ্ধেক	a half of meaſures.
তিনপোয়া	three quarters of any thing.
সওয়া	one and a quarter.
ডেড়	one and a half.
পৌনে দুই	one and three quarters.
সওয়াদুই	two and a quarter.
আড়াই	two and a half.
পৌনেতিন	two and three quarters.
সওয়াতিন	three and a quarter.
সাড়েতিন	three and a half.
পৌনেচারি	three and three quarters.

The fractions are denominated in the ſame manner, joined to all larger ſums or quantities.

The reader is not to be told that the ſhells called *Cowries* are current in Bengal, as the loweſt ſpecies of money: They are upon on average in the proportion of five thouſand to the rupee.

Bengal accounts are divided into পাকা and কাঁচা which litterally ſignify *ripe*, and *unripe*. An unripe, or kaachaa account is when the higheſt denomination in the line of addition is the কাহন kaahon, or ſome what more than a quarter of a rupee: viz. ſuch accounts as are uſed by the petty retailers in the Bazar, wherein no ſingle article amounts to one rupee.

The paakaa, or ripe account is when the rupee is the higheſt denomination, or ſtandard unit in the line of addition; and each of the ſubordinate fractional figures is increaſed in value proportionably to the increaſe of the ſtandard unit from the kaahon to the rupee; which proportion is regulated by the price of cowries in the Bazar. But in the paakaa and in the kaachaa accounts, the ſame figures, both for the units and fractions, hold the ſame arithmetical places. To ſhew therefore that an account is kaachaa, the word কড়ি is written at top, as we write *L. S. D.* to denote the paakaa account the word রুপৈয়া or তঙ্কা is ſuperſcribed in the ſame manner.

Groſs commodities of all kinds are ſold by the সের ſar, a weight nearly anſwering to two pounds avoirdupoiſe, and of which 40 make মন a maund. The

The Sar is divided into পোয়া or quarters, and thoſe again are ſubdivided into ছটাক of which four make a পোয়া

Precious metals and jewels are weighed by the তোলা the মাসা and the রতি· তোলা *to*laa is derived from the word তুলন *to weigh*, and therefore ſignifies a ſtandard, or preciſe weight by which all others may be regulated. It is alſo the mean weight between precious and groſs articles, as it is the higheſt denomination of the former, and the loweſt of the latter. The ſicca rupee, properly called টাকা taakaa in Bengaleſe, originally weighed a তোলা and ſtill continues at that ſtandard in Chittagong, where it is on that account called the দশ মাসা doſh maaſaa rupee, or a rupee weighing ten maaſaas. In other parts of Bengal the ſtandard weight of a Sicca rupee is conſiderably increaſed.

The তোলা (which is generally denominated the *Sicca weight*) is the ſtandard unit for the Sar, which varies in almoſt every province of India. Thus at Calcutta the Bazar m*o*n is of 80 tolaas i.e. each Sar is to weigh 80 tolaas. The factory m*o*n conſiſts only of 74 ſicca weight or tolaa.s

The fractional parts of the rupee are আনা the aanaa, পাই the paa*ee* or pye, গণ্ডা the g*o*ndaa, and কড়ি *cowry*.

The fractions of the কাহন the kaah*o*n, in kaachaa accounts, are

are পন the *pon*, গণ্ডা the *gondaa*, and কড়ি the *koree.*

5 *gondaas* of a *kaachaa* account are in the Bazar called one বুড়ি *booree*, 5 *gondaas* of a *paakaa* account conſtitute one পাই *paaee*. Obſerve that the word *booree* is never uſed in accounts, but only in the markets.

20 *gondaas* make one পোন *kaachaa*, or one আনা *paakaa*. The *gondaas* as far as 19 are marked by the common numerals; after which the fractional mark /. is applied for the *pons* or *aanaas*. For 2 and 3 *pons* the numerals 2 and 3 are joined to this fractional figure thus ২/. ৩/. and for 4 *pons*, the loweſt fractional, or that which ſingly denotes the *koree*, is put before a dot thus |. For 8 *pons*, or *aanaas*, this fraction is doubled, thus ||. and for 12 *pons* 2 fractional figures connected at the top and bottom by a third placed obliquely, thus ৶. as may be better obſerved in the following table.

|	1 *koree.*
||	2 *korees.*
৶	3 *korees.* 4 *korees* make
১	1 *gondaa.*
৫	5 *gondaas* one *booree kaachaa*, (or one *paaee paakaa.*)
১০	10 *gondaas kaachaa.* (called আধানা *aadhaanaa paakaa*, half an *aanaa.*)

১৫ 15 gondaas kaachaa. (or 3 paa*ee* paakaa) 20 gondaas make

৴. 1 pon kaachaa, (or one aanaa paakaa.)

৵. 2 pons.

৶. 3 pons. 4 pons kaachaa make one চোক chok. (4 pons paakaa make one সিকি *ſeekee.*)

৷. 1 chok or *ſeekee*, generally denominated 4 pons.

৷৴. 5 pons kaachaa. (or 5 aanaas paakaa)

৷৵. 6 pons.

৷৶. 7 pons.

৷৷. 8 pons, or 2 chok (or *ſeekees.*)

৷৷৴. 9 pons.

৷৷৵. 10 pons.

৷৷৶. 11 pons.

৸. 12 pons, or 3 choks (or *ſeekees.*)

৸৴. 13 pons.

৸৵. 14 pons.

৸৶. 15 pons. 16 pons kaachaa make 4 *ſeekees* or 1 kaahon. 16 aanaas paakaa make

১ টাকা 1 taakaa or rupee.

Tables

Tables of Weights and Measures.

রতি *Rotee.*

।১	।২	।৩	।৪	।৫	।৬	।৭
1.	2.	3.	4.	5.	6.	7.

8 R*o*t*ee*s make one মাসা maaſaa, which is marked by tranſpoſing the fractional ſtroke thus,

মাসা Maſaa.

১।	২।	৩।	৪।	৫।	৬।	৭।	৮।	৯।
1.	2.	3.	4.	5.	6.	7.	8.	9.

10 Maaſaas make one তোলা tolaa, which is marked by the common numerals thus,

তোলা Tolaa.

১	২	৩	৪
1.	2.	3.	4.

Here begins the table for common weights and meaſures.

As the Tolaa is properly the conſtituent unit of the Sar, and as whatever be the weight of the Sar, that of the Tolaa is always invariable, for the ſake of regularity we will take the Sar of 80 tolaa, of which 5 will make one ch*o*taak.

ছটাক	৴.	৵.	৶.	
Ch*o*taak.	1.	2.	3.	4 Ch*o*taak make one
পোয়া	৷.	৷৷.	৸.	
Poaa.	1.	2.	3.	4 Poaa make one Sar, thus

marked, সের

/১ /২ /৩ &c. 40 Sar make ১ মন one Mon.

A Table of Long-meafure.

3 জব barley corns	make one	আঙ্গুলি	or fingers breadth.
4 আঙ্গুলি	make one	মুষ্ট	or hand.
4 মুষ্ট	make one	হাত	or cubit.
4 হাত	make one	ধনুক	bow's length or fathom
2000 ধনুক	make one	ক্রোস	kros, or near two miles and a quarter.

I fhall now give a few inftances of kaachaa and paakaa accounts, which will clearly explain both their arithmetical pofition, and their mode of numeration.

Account kaachaa. কড়ি

1. . . . . ১।৴৭।

2. . . . . ২।৶ ।।

3. . . . . ৩।১০

The numeration of the above fums is as follows:

for the firft line,

এক কাহন ছয় পন সওয়া সাত গণ্ডা 1 kaahon, [6 pons, 7 gondaas and a quarter.

for the fecond line,

দুইকাহন নয় পন দুই কড়া 2 kaahons, 9 pons, 2 koraas.

for

for the third line,

তিন কাহন সাড়ে চারি পন 3 kaahons, four pons and a half, or 10 gondaas.

Account paakaa	তঙ্কা
1.	২।৶১০
2.	৫ ৵১০
3.	৬৸৴ ৫
4.	৯ ৶১৫
5.	১।৴ ·।

for the first line,

দুই টাকা সাড়ে সাত আনা 2 rupees, 7 aanaas, 10 [gondaas.

for the second line,

পাঁচ টাকা আড়াই আনা 5 rupees, 2 aanaas 10 gondaas.

for the third line,

ছয় টাকা সওয়া তের আনা 6 rupees, 13 aanaas, 15 [gondaas.

for the fourth line,

নয় টাকা পৌনে চারি আনা 9 rupees, 4 aanaas, 15 [gondaas.

for the fifth line,

এক টাকা পাঁচ আনা এক কড়া 1 rupee, 5 aanaas, 1 *koree.*

It must be remembered that the Bengalese reckon one paa*ee* as

as containing 5 gondaas and 4 paa*ee*s to the aanaa. Put the English who generally uſe the paa*ee* as the loweſt denomination in their accounts, divide the Bengal paa*ee* into three, and reckon 12 paa*ee*s to the aanaa, conſequently the Engliſh paa*ee* contains 1 gondaa and two thirds, or ſomewhat more than 6 cowries.

CHAPTER. VII.

OF THE SYNTAX.

TO thoſe who are acquainted with the general rules of grammatical arrangement, the conſtruction of the Bengal idiom will preſent but few difficulties. While the conſtituent parts of all languages are the ſame, the modes of combination cannot be widely different: ſo that to compoſe a new ſyntax, ſome anomalous tongue ſhould be ſought, in which the mutual relation of the noun, the verb and the particle is neither expreſſed by inflexion, nor poſition.

But as ignorance, idleneſs and affectation are continually producing a variety of corruptions in every living language, and

more particularly in Bengal, where there are no native grammarians to check the progreſs of vitious expreſſions, or the prevalence of provincial and foreign dialects, it may be thought in ſome degree uſeful to have inveſtigated and aſcertained the idiom by ſome preciſe and authoritative ſtandard.

A comparative view of the more antient authors, with an occaſional recourſe to the pure Shanſcrit, has furniſhed a clue for this undertaking; and I am clearly convinced that a due attention to the examples inſerted in the foregoing pages, will abundantly prove that the Bengal language poſſeſſes a fund of words adequate to almoſt every branch of compoſition; that it has undergone many material and ſucceſſive improvements; and and that its ſtyle is capable of regularity, of conciſeneſs, and of preciſion.

Little indeed can be urged in favour of the bulk of the modern Bengaleſe. Their forms of letters, their modes of ſpelling, and their choice of words are all equally erroneous and abſurd. They can neither decline a word, nor conſtruct a ſentence: and their writings are filled with Perſian, Arabic and Hindoſtanic terms, promiſcuouſly thrown together without order or meaning: often unintelligible, and always embarraſſing and obſcure.

They generally omit the diacritical terminations, or add them

where

where not wanted; drop the perſonal ſigns of verbs, or ſubſtitute one perſon for another; lengthen vowels that ſhould be ſhort, and curtail thoſe that are properly long. They ſeldom ſeparate the ſeveral words of a ſentence from each other, or conclude the period with a ſtop. Yet the language with all theſe corruptions and impediments circulates thro' an extenſive kingdom, and ſuffices for the mutual intercourſe of ſeveral millions of people. But the want of a better ſyſtem enforces its practice, and habit gradually reconciles us to its defects.

The Shanſcrit language, among other advantages, has a great variety in the mode of arrangement: and the words are ſo knit and compacted together, that every ſentence appears like one compleat word. When two or more words come together *in regimine*, the laſt of them only has the termination of a caſe; the others are known by their poſition; and the whole ſentence ſo connected forms but one compound word, which is called a পাদ or *foot*.

So in the better Bengaleſe compoſitions the diacritical terminations are very frequently omitted, and particularly that of the genitive; as

কিবা সুললিত কেশের ভাতি।
মলিন হইল নলিন পাতি॥

"How

" How beautiful was the jet of her treſſes !

" *The huſband of the lotus* (the beetle) pined away (with envy.)

And when two or more ſubſtantives are put in oppoſition, the diacritical termination of caſe is applied only to the laſt ; as

যুধিষ্ঠির নৃপতিরে ধরিব নিশ্চয়

" I will undoubtedly ſeize the *commander* Joodheeſhteer. "

When two ſubſtantives come together, the genitive is always prior in poſition, unleſs by poetic licence ; as in the following line.

ঝরঝরি জলের বায়ুর থরথরি

" There is *the daſhing of the water*, and the ruſtling of the breeze.

By the ſame liberty the genitive is ſometimes placed at a diſtance from the noun on which it depends ; as

লক্ষ লক্ষ বীরের কাটিয়া পাড়ে মাতা ।
কাহার কাটয়ে ধনু কার মাথে ছাতা ॥

" Having cut off the heads of thouſands *of heroes*, he throws [them down ;

" Of ſome he cuts the bows, and of ſome the umbrellas on their [heads."

There is no other form for the poſſeſſive pronoun, but the genitives of the perſonals ; as আমার *mine*, তোর *thine*, তোমার *your*, তার *his*, আমারদিগের *our* &c.

Example.

Example.

তোমার হাথে রহিল জত আমার ধন

"All my wealth (i.e. the wealth of me) remained in your hands,
"(i.e. the hands of you)

Upon the ſame principle the genitive caſe of a ſubſtantive may become an adjective; as মধুর *ſweet* from মধু *honey.*

Example.

আস্বাষ করিয়া বলে মধুর বচন

"Having inſpired him with confidence, he gave him ſweet
"counſel. (i.e. *honey'd words*, or *words of honey*)

সিঙঁতিতে পদ মাতা রাখিতেং ।
সিঙঁতি হইল সোনা দেখিতেং ॥
সোনার সিঙঁতি দেখি পাটনীর ভয় ।
এত মেয়া মানুষ নয় দেবতা নিশ্চয় ॥

"The mother (of nature) on ſuddenly placing her foot in the [bucket,
"The bucket immediately became gold to behold."
"Fear ſeized the pilot, on beholding the *golden* bucket; (and [he ſaid)
"This woman is not of human race, ſhe is certainly an angel."

শব্দযোগ or prepoſitions, for the moſt part govern the genitive caſe of ſubſtantives; but frequently the accuſative of pronouns; as

তোমা হইতে নিচ কেবা আছয়ে মানুষে

"Who among men is of lefs account *than yourfelf*?

হে এ রে and আরে are general interjections that mark the vocative cafe; but গো and আন are applied only to women; as

শুন শুন গো সই হিত ওপদেশ কই রামায়নে
কর অবগতি

"Hear, hear, O woman, I give you good advice; put faith
"in the Raamaay*on*."

আল পাপিনী আল শঙ্খিনী কেন নামরিনি হইয়া

"O criminal girl! O forcerefs! wherefore didft thou not
"perifh at thy birth!"

Thefe laft words are alfo ufed unconnectively, to denote that a woman is addreffed by the fpeaker; as

আন তোর বদন হেরি।
সিন্ধু সুতে নিন্দা করি॥

"O nymph! when I behold thy cheek,
"I defpife the daughter of the ocean"

সীতা গো পরম সতী তার শুন দুর্গতি

"O woman! Seetaa was very conftant: hear her unfortunate
"ftory!"

রে is alſo uſually ſubjoined to the imperative of the verb, particularly in converſation; as শুনরে *hear* O (thou) for শুন বনরে *ſpeak thou*, for বন thus

যাওরে রজনি তুমি মরিয়া

"Go thou *O* night, having periſhed."

The relative is very rarely uſed in compoſition, but its place is conſtantly ſupplied by the perſonal pronoun; as

আছিন রাজার পুত্র কহিন তাহায় ৷
পড়িবা সকল পুথি জত লেখা যায় ৷৷

"There was a Raajaa's ſon, *to him* he ſaid (i.e. to whom he ſaid)
"You ſhall read all the books whatever that are written."

Nouns in the plural number always require a verb in the ſingular; as

সখী গন বলে মহাসয় তুমি কবিবর ৷
আমার কি সাধ্য দিতে তোমারে উত্তর ৷৷

"The damſels *ſay*, you, ſir, are a poet.
"What power have we to anſwer you?

But where reſpect is implied, the plural of the verb is uſed even to a ſingular noun; as

এই রুপে সান্ত নাকরেন নারায়ন

"In

" In this manner Naaraay*o*n pacifies him. "

And in a reſpectful addreſs to ſuperiors, the third perſon is generally applied inſtead of the ſecond; particularly among the moderns.

The indefinite preſent tenſe of the verb is almoſt univerſally applied inſtead of the preterite; and is even put in appoſition with it.

Example.

ক্রোধে পার্থ অগ্নিবান পূরিল সন্ধান ।
অগ্নিতে পোড়ায় সৈন্য দ্রোন বিদ্যমান ॥

" Paart,h*o* in a rage aimed a weapon of fire,
" And with fire *deſtroyed* the troops in Dron's preſence. "

The preſent tenſe of the ſubſtantive verb is always more elegantly underſtood, than inſerted; as

বিদ্যার আকার ধ্যান বিদ্যানাম জপ ।
বিদ্যা লাভ বিদ্যা লাভ বিদ্যা নাম তপ ॥

" The beauty of B*ee*dyaa *is* my ſtudy, B*ee*dyaa's name *is* my [bead-roll;
" B*ee*dyaa *is* my deſire, Bd*ee*yaa *is* my deſire; B*ee*dyaa's name *is* my prayer. "

If a ſentence be expreſſed conditionally, the expreſſion is repeated in all the words which can admit the conditional form, and the returning member of the period exactly anſwers it; as

জথন জেমত রাখিবা তথন তেমত পুজিব

"As you ſhall at any time place me, *ſo* will I *then* worſhip."

The uſe of the conditional conjunction is not confined to the ſubjunctive mood; but is applied to all the tenſes indifferently as in Engliſh. Thus:

to the paſt,

সোমদত্ত বলে যদি হইনা কৃপাবান

"Somd*o*tt ſaid, if you *were* really favourable ——"

to the future,

যদি মোরে বর দিবা দেব পসুপতি

"If you *will* grant me a favour, O Lord of life——"

to the preſent,

বৃহ্মা যদি আপনে আসিয়া করে রন ।
তোমারে ধরিতে সে নারিবে কাদাচন ॥

"If Br*o*hmaa himſelf having deſcended *makes* war,
"He ſhall by no means avail to take you priſoner."

The infinitive mood is uſually expreſſed by the gerund in তে as

সভা মধ্যে সোমদত্ত পাইয়া অপমান ।
তপস্যা করিতে বনে করিল পয়ান ॥

 "Somd*o*tt

" Somdott having received this difgrace in the midft of the affembly,
" Retired into the defert *to pray.* "

But the verbal infinitive is very frequently ufed in a paffive fenfe with the verb যাওন Example.

মহা ঘোর যুদ্ধ হয় নাযায় লিখনে

" The battle raged with fo great a noife as cannot be written."
(litterally, as cannot go in writing.)

Tranfitive verbs are called সকর্ম্মক in Shanfcrit, intranfitives অকর্ম্মক and thofe are denominated দ্বিকর্ম্মক which govern two fubjective cafes; as

বহুত বচনে কহিল অর্জ্জুনে

" He addreffed much counfel to Orjoon."

The proper mode of arrangement in Bengalefe is, firft to name the agent, then the fubject, and laftly the verb: But the whole order of a fentence feems generally to be the reverfe of the Englifh method; as

5 4 3 2 1
জলেতে পূর্ণ হইল সংগ্রামের স্থল

1 2 3 4 5
" The field of battle was full of water. "

The laft member of a period is almoft always expreffed by the preterite participle, inftead of the tenfe of a verb; as

যত দুঃখ দিন তোমায় পাপী দুর্য্যোধন ৷
আমারে ক্ষেমহ মাতা না রাখিয়া মন ৷৷

" Whatever moleſtation the wicked D*oo*rjjodh*o*n hath cauſed you,
" Forgive me, O mother, not having kept it in mind. " (i.e. and *do* not *keep* it in mind)

সে দেষে এ সব ভোগ জানহ বিশেষ ৷
এ বার করহ ভোগ থাকিয়া এ দেষ ৷

" Know, that in this country all this food is plenty,
" Therefore come now and eat, *having remained* in this country."

মল্লিকা ফুলে মালা অগুরু মাখিয়া ৷
নিদাঘে বাতাস দিব কাম জাগাইয়া ৷৷

" Having anointed with Og*oo* *oo* (a perfume) my necklace of [the flower m*o*l*ee*kaa,
" I will excite a breeze in the ſtifling calm, *having awakened* [deſire."

This participle is alſo indeclinable, and agrees with a noun in any caſe; or may rather be called a nominative abſolute; as

ভাট মুখে শুনিয়া বিদ্যার সমাচার ৷
উথলিল সুন্দরের সুখ পারাপার ৷৷

" *Having heard* an account of B*ee*dyaa from the mouth of Bhaat,
" The inclinations of S*oo*nd*o*r boiled vehemently. "

where

where শুনিয়া agrees with সুন্দরের a genitive.

The participle passive is very frequently used with the tenses of করন to form a simple transitive verb; as ক্ষেমা করন to forgive, from ক্ষেমন to forgive; as

এখন ইহার ফল করিবার পারি ।
ধর্ম্ম অনুরোধে তোমা আজি ক্ষেমা করি ॥

" Now I am able to punish you for this,
" But for the sake of religion I this day *forgive* you."

In all the Indian languages the connection of two sentences is preserved, by beginning the second period with the participle preterite of the concluding verb of the first. Example.

আর ধনু ধরি বীর পূরিন সন্ধান ।
সন্ধান পূরিয়া এড়ে দিব্য অস্ত্র গন ॥

" The hero taking another bow, compleated his aim:
" *Having compleated his aim,* he cast dreadful weapons."

This is something like the expression in Ovid:

" Congeriem secuit, *sectamque* in membra redegit."

The participles দিয়া গিয়া and some others are frequently redundant.

Exam-

Example.

দুখের ঘরেতে বন্দি করিয়া অনঙ্গ আনন
ভেজাইয়া দিয়া কোন অভিলাসে বিরহ
বাতাসে জালাইলা জুবতী

"Having enslaved me in the house of affliction, and *having set*
"*to it* the spark of desire,

"How eagerly did you inflame a young girl with the breath
"of perfidy!"

This participle preterite must sometimes be rendered with the sign of the infinitive in English; as

গুন সাগর নাগর রায় নগর দেখিয়া যায়

"The learned Naagor goes *to view* the city."

Thus we may observe that the use of the participles is very frequent, and not inelegant, as it throws a degree of variety into the construction, and at the same time renders the sentence more round and compact.

Through all the foregoing sheets I have earnestly laboured to give both a reason and a proof for every rule which I laid down, and for every particularity which came in review: This I hope will exculpate me for the number of insipid instances which I have been obliged to insert. It will not be supposed

that

that in the continual hurry of a life of bufinefs I could have much leifure to turn over voluminous compofitions for the meer purpofe of felecting poetical expreffions: I generally took thofe which firft occurred, and for the moft part confined my reading to the Mohaabhaarot, which is reckoned one of the moft claffical writings.

CHAPTER VIII.

OF ORTHOEPY AND VERSIFICATION.

IN the preceding chapters I have laid down no other rules for the utterance or omiffion of the inherent vowel, than fuch as properly depend upon the Shanfcrit, and are applicable to the right pronunciation of verfe, wherein every fingle confonant forms a feparate fyllable. But the popular mode of applying it in ordinary converfation ftill remains to be confidered.

The following canons will I hope be found fufficient for the purpofe.

And firft of words concluding with a confonant whofe inherent vowel is not uttered.

All ſubſtantives that contain only two ſeparate conſonants are monoſyllabic in Bengaleſe, tho' of two ſyllables in Shanſcrit; as মন *the heart*, তপ *prayer*, বীর *a hero*, জন *a perſon*: pronounce mon, top, beer, jon, &c.

The ſame method obtains, if the latter conſonant be a pho-laa, or double; as দন্ত *a tooth*, পুত্র *a ſon*, শব্দ *a word*: read dont, pootr, ſhobd.

স্থান the prepoſition, and ſuch others of the attributive claſs, as are properly ſubſtantives, come under this rule. So alſo ফের *back*,, দূর *far off*, and আর *moreover* are monoſyllables.

র the ſign of the genitive caſe is always mute; as তার *of him*, তোৰ *of thee*, মোর *of me*, ঘরের *of a houſe* &c. pronounce taar, tor, mor, ghorar. So গন and দন the ſigns of the plural number, are alwas yof one ſyllable.

কোন kon the interrogative *who?* or *what?* is monoſyllabic.

Names of numbers which have only two conſonants are of one ſyllable; as এক ak *one*, তিন teen *three*, পাঁচ paach *five*, ছয় choy *ſix*, &c.

Whenever in a word containing more than two ſeparate conſonants,

ſonants, the laſt letter be a conſonant, the included vowel is omitted; as আকাষ *Æther*, নন্দন *a ſon*, বাতাস *wind*: pronounce aakaaſh, nondon, baataas.

Words containing four ſeparate conſonants (which ſhould conſequently have three ſyllables) are frequently contracted into diſſyllables, by dropping the inherent vowel of the third conſonant; as দরশন doroſhon, *appearance* is pronounced dorſhon.

Of words terminating with an open conſonant.

All adjectives containing only two ſingle conſonants, or one ſingle and one double, are diſſyllables; as বড় *large*, ছোট *ſmall*, মন্দ *bad*, ভাল *good* &c. pronounce boro, chóto, mondo, bhaalo.

Indeclinable particles of two conſonants claſſed under the head of pronouns which terminate in ন generally have their final conſonant open; as হেন *that*, তেন *ſuch*, কেন *why* &c. read hano, tano, kano.

The enclytics ক ko, হ ho and ত to always preſerve their inherent vowel; as নাহিক naaheeko for নাহি *not*, এত ato *this* for এ or এই করহ koroho for কর *do thou* &c.

So alſo the particles of two conſonants ending with ত are diſſyllabic; as কত koto *how many*, তত toto *ſo many*, জত

joto

joto howmany soever &c.

The following parts of the verb never drop the inherent vowel of their final consonant:

The 2d. person plural of the present tense; as কর *koro ye do.*

The 3d person singular of the preterite করিল koreelo *he did.*

The 1st person singular of the future করিব koreebo *I will do.*

The 3d person singular of the aorist করিত *koreeto he would do.*

The 2d person singular and plural of the imperative কর *koro do thou* or *ye.*

In all other tenses and persons of the verb, the concluding consonant is invariably mute; as করিস korees *thou dost,* not koreeso; করেন koran *they do,* not korano; করিলাম koreelaam *I did,* not koreelaamo; করুক korook *let him do,* not korooko; করন koron *to do,* not korono; করিবার koreebaar *in doing,* never koreebaaro; so করিলেক and করিবেক *he hath done, he will do*; are always pronounced koreelak and koreebak.

The final consonants of the numerals, from eleven to eighteen inclusive, always preserve their inherent vowel; as এগার agaaro not agaar, আঠার aat,haaro not aat,haar &c.

The other vowels require no rule; they are always uttered as they are written.

 When

When the ſame word is repeated twice together, the latter is denoted by the figure ২ as the firſt line which is inſerted in the fiftieth page would be conſtantly written by the Bengaleſe in this manner.

টন২ করে জন মন্দ২ বায়

Many words of popular and general uſe are uſually contracted in Bengal writings, to avoid delay in the hurry of buſineſs. The contraction is formed by the firſt letter or ſyllable of the word to be contracted, followed by the figure ° *onooſwor* the conſtant attendant upon theſe occaſions.

I have here inſerted the moſt common of them.

A.	কি°	for	কিস্মত	a village or diviſion.
P.		—	কিস্তি	a boat.
B & H.		—	কিস্তিবন্দি	a rent-roll, an agreement to [pay by inſtaliments.
B & H.	চা°	—	চালান	an invoice.
B & H.		—	চাকর	a ſervant.
A.	জা°	—	জামিন	a ſurety or ſecurity.
B & H.	জো°	—	জোড়া	a pair (or ſuit) of any thing.
P.	জি°	—	জিম্মেম	in truſt, or, in the charge of.
A.		—	জিনিস	goods.

A. ন° for নগদ ready money.

A. তা° — তালুক a taal*oo*k or ſmall zemindarry. (literally, ſomething dependent)

A. — তারিখ the date or day of the month.

P. তু° — তরফ a ſide, or towards.

B & H. দ° — দর price, or value.

H. প° — পরগনে a pergunneh, or large portion [of land.

B. পা° — পাইক a pike, or watchman.

P. পে° — পেয়াদা a peaada (a footman, or meſ- [ſenger.

P. বা° — বাবত on account of, or belonging to.

B. ম° — মণ্ডল a mundul, or chief perſon in [a village.

P. মা° — মাহে the moon.

A. — মারফত with, or by the hands of.

A. — মাহামদ maahaam*o*d.

মে° for the Engliſh Mr.

A. মো° — মোকাম a place, prefixed to the name of [any place.

A. না° — নাগাইদ ending with (applied to dates [of time.

A.

A. সা° — সাকিম an inhabitant.
B. হা° — হাওয়ানাত to the care of.
B. ই° — ইম্মুক beginning with (applied to dates [of time.)

NB. A ſtands in this liſt for Arabic, P for Perſian, H for Hindoſtanic, B for Bengaleſe.

Of Verſification.

The verſes of the Bengaleſe are regulated by accent, and by the number of ſyllables in a line; no regard whatever being paid to quantity, but as it co-incides with accent.

Their poems, like thoſe of the Arabians and Perſians, are in Rhyme, which appears to ſuit the genius of moſt of the Aſiatic languages, and to have been in uſe from the earlieſt antiquity.

The Bengal Poets have many rules for contracting ſuch words as are too long, and for extedning thoſe that are too ſhort for their metre.

The moſt common of theſe licences are as follow.

Subſtantives are contracted by the omiſſion of the diacritical terminations; of which I have given frequent inſtances.

The preterite participle is reduced from three ſyllables to two, by changing the penultimate vowel into its correſponding conſonant; as করা্য for করিয়া বন্যা for বনিয়া thus

সাধ্ব করা শিখিনাম কাব্য রস জত।
কানার কপালে পড়্যা সব হইল হত॥

"Having eagerly fought, I learnt every fpecies of pleafure;
"But having fallen to the lot of a deaf man it is all vanifhed."

The preterites of fome verbs are contracted, by throwing away their penultimate confonant; as কৈলনাম for করিলনাম *I did*, বৈলনাম *I fpoke* for বলিলনাম Example.

বন মধ্যে বলাৎকার কৈল নারী গন

"In the deferts he committed violence on the women."

So the firft fyllable of the word পারন *to be able*, is frequently thrown away, when preceded by the negative না as নারি *I am not able*, নাপারি নারিনাম for নাপারিনাম &c.

So in the third fingular of the prefent tenfe নহে *is not*, is contracted to নয় by dropping the হ as

এতেক শুনিয়া সবে বলে হায় হায়।
যে কথা কহিয়াছ ভাই কিছু মিথ্যা নয়॥

"Having heard this, they all cried alas, alas!
"The tale which thou haft told, O brother, certainly *is not* [falfe."

Words

Words are lengthened by adding to them ſome one of the following enclytics ক *ko* ত *to* হ *ho* and চ cho.

The uſage of ক *ko* with an open vowel ſeems confined to the word নাহি when it ſtands for *non eſt*; as

তোমা সম যোদ্ধাপতি নাহিক আমার

" We have no warrior like yourſelf. "

ত *to* is applied indifferently wherever a ſyllable is wanted, but particularly after words ending in ই or এ as

এই হেতু তোমারেত কহি এ রাজন

" On this account I ſpeak to you, O king. "

This enclytic is commonly added after the numerals in common converſation; as তিনত *teento* for তিন *teen three*, দশত doſhto for দশ doſh *ten* &c.

হ *ho* is added to ſome of the pronouns in এ as কেহ kah*o* তেহ tah*o* &c. thus

রঘুনাথের বানে তেহ হইল অস্থির

" Even he was put to flight by the arrows of Rogh*oo*naant,h. "

and to the ſecond perſons of the preſent tenſe and imperative;

যদি না করহ মোর বাক্যের পালন

" If

" If you do not ſurely obey my words,—— "

চ after the Shanſcrit accuſative; as নিবেদনঞ্চ for নিবেদনং কার্য্যঞ্চ for কার্য্যং &c.

The vowel এ is very frequently added enclytically to the caſes of ſubſtantives.

It is likewiſe uſed to lengthen out the firſt perſon ſingular of the preſent tenſe, by inſerting after the final ই its correſponding conſonant য় as কহিয়ে *I ſpeak*, for কহি জানিয়ে *I know*, for জানি Example.

আমি যে কহিয়ে তাহা শুন ক্ষেত্রি গন

" Hear, O ye Kyhat*rees*. that which I ſpeak. "

And alſo to the third perſon of the ſame tenſe which ends in এ by changing that vowel into য় as আছয়ে for আছে করে for করয়ে &c. Example.

তোমা হইতে নীচ কেবা আছয়ে মানুষে
মোর অগোচর নহে জানিয়ে বিশেষে ॥

" Who among men is of leſs account than yourſelf!
" Neither is this hidden from me, I know it well. "

আ is ſometimes inſerted before এ which is then changed into য় as মাঝায় for মাঝে the locative caſe of মাঝ

the

the middle or waist; as

কে বলে অনঙ্গ অঙ্গ দেখা না যায় ।
দেখুক যে আঁখি ধরি বিদ্যার মাঝায় ॥

"Who ſays that the figure of Love is not to be ſeen?
"Opening his eyes let him look on the ſhape of B*ee*dyaa."

Of the formation of Verſes.

The Bengal meaſures are altogether borrowed from the Shanſcrit, and may be divided into three ſpecies: Heroic, Lyric, and the গীত or Elegiac.

Every line of every ſpecies of verſe is called a ছন্দ with a different additional appellation according to the number of ſyllables it may contain; as

অনুষ্টুপ ছন্দ — a verſe of 8 ſyllables.
পংক্তী ছন্দ — — of 10 .
ত্রিষ্টুপ ছন্দ — — of 11 .
জগতী ছন্দ — — of 12 .
শর্করী ছন্দ — — of 14 .

and if the verſe have a double rhyme, which gives it any add number of ſyllables above 11, the word অতি is prefixed to that which denotes the even number immediately below it;

as

as অতিজগতী a verſe of 13 ſyllables.
অতিশর্করী — of 15 — &c.

The metre moſt uſually applied in Shanſcrit poems is a ſtanza compoſed of four lines, of the অনুষ্টুপ ছন্দ each of which anſwers to a dimetre Iambic, and is called শ্লোক which is a general term for any ſtanza. The 2d and 4th lines only rhyme together; and conſequently make a long diſtich.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
বসুনা বসুধা লোকে বন্দতে মন্দজাতিকং ।
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
করভোরু রতিপ্রুঙ্গে দ্বিতীয়ে পঞ্চমে প্যহং ॥

boſoonaa boſoodhaa loka bondota mondo jaateekung
korobhoroo roteepronga dweeteeya ponchoma pyohung.

The common heroic meaſure of the Bengaleſe is a diſtich conſiſting generally of 14 ſyllables, and hath a trochaic accent; as

দুর্গা দুর্গা পরা তুমি দুর্গতি নাশিনী ।
গোকুল রাখিলা জয়া যশোদা নন্দিনী ॥

doorggaa doorggaa poraa toomee doorggotee naaſheenee
gokoolo raakheelaa joyaa joſhodaa nondeenee.

"O Doorgaa, Doorgaa! thou art the greateſt of deities and the [diſpeller of care.
"Thou didſt victoriouſly guard Gokool, thou art the daughter [of Joſhodaa."

 This

This ſpecies is called পয়ার Another ſort of diſtich is called তোটকচ্ছন্দ and conſiſts of 12 ſyllables with an anapæſtic meaſure.

নৃপনন্দন কাম রসে বসিয়া ।
পরি ধান ধুতি পড়িছে খসিয়া ॥

nreepo nondono kaamo roſa boſeeyaa
poree dhaano dhootee poreech,ha khoſeeyaa.

Sometimes the তোটক has but 11 ſyllables, and then is dactylic with a trochee at the end; as

কি ব্যাধি জন্মিল হিয়ার মাঝে ।
চাঁদের কর শর হেন বাজে ॥

kee byaadhee jonmeelo heeyaaro maajha
chaadaro koro ſoro hano baaja.

" What diſorder is ariſen within my body !
" The rays of the moon pierce me like darts.

All the lyric meaſures of the Bengaleſe (at leaſt ſuch as enter into their larger compoſitions) are alſo diſtichs; but are ſubdivided by pauſes, and internal rhymes, from whence they receive their appellation.

Thus a line of 14 ſyllables, compoſed of two verſes of 7 ſyllables each, is called একপদী or *of one pauſe*; as

নিজ কর্ম্মের দোষ তোমারে করি রোষ

" Should I blame you for the criminality of my own actions ? "

A diſtich having two pauſes in each line of 14 ſyllables is called দ্বিপদী as

পদ্ম সঙ্গে গাথে রঙ্গে স্থল পদ্ম ভাল ৷
মাঝে মাঝে গন্ধরাজে যার করে যান ৷৷

" With joy he ſtrings along with the lotus the beautiful ſtolo-
[podm ; (a large flower)

" The lilly inſerted between them receives additional luſtre. "

We have lyric meaſures in Engliſh which anſwer to all theſe verſes of the Bengaleſe : Thus in Milton.

" As when the dove, laments her love, all on the naked ſpray ;
" When he returns, no more ſhe mourns, but loves the live-long (day. "

But if the diſtich have two internal pauſes, and conſiſt of more than 14 ſyllables in a line, it is called ত্রিপদী or *of three pauſes* ; as in this of 20 ſyllables.

পার্থ মহা বীর হইন অস্থির পুত্রের মরন শুনি ৷
হাহা পুত্র মোর এক ধনুর্দ্ধর বীর গন চূড়া মনি ৷৷

" Part,ho

" Paart,ho the great hero became diſtracted on hearing the (death of his ſon,
" Alas ! my ſon, the greateſt of all bowmen, the diadem of all heroes. "

Other tr*ee*podees have 7 ſyllables in each of the internal pauſes, and others 8 ; with 10 in the concluding one ; but are all formed upon the ſame principal.

If there are 3 internal pauſes, rhyming together, beſides the concluding part, the diſtich is then denominated চৌপদী as

স্ত্রী গো মর্য্যা যাই লইয়া বালাই কুলে দিয়া ছাই
ভজি ইহারে ।
যোগিনী হইয়া উহারে লইয়া যাই পলাইয়া
সাগর পারে ॥

" O woman ! I could take upon myſelf his misfortunes, and
" die ; and having conſigned my family to the duſt, would o-
" bey him alone : I would become a pilgrim, and having taken
" him with me, would fly acroſs the ocean. "

The Bengaleſe fill the pages of their books with verſe as if it were proſe. The firſt line of a diſtich is diſtinguiſhed by a ſingle upright ſtroke, thus । and the ſecond line by two ſtrokes ॥

Muſic

Musi[c] is conſtantly applied by the Hindoos in all their public worſhip; but the inſtruments on which it is performed are very imperfect, and ſeem hardly to have received any alterations, or improvements from the firſt period of their invention. The Bengaleſe always uſe the minor key, and their gamut proceeds by the very ſmalleſt intervals of the chromatic ſcale. They have no idea of counterpoint, and always play and ſing in uniſon or octaves.

Their ſyſtem is divided into ſix modes called রাগ each of which is ſuppoſed to be adapted to particular ſeaſons and circumſtances according as its peculiar character is grave or gay, loud or ſoft &c. Every রাগ is ſubdivided into ſix ſubordiante modes denominated রাগিনী and it is to be obſerved that as রাগ is of the maſculine gender, and রাগিনী of the feminine, the Hindoos ſuppoſe রাগ to be the huſband, and রাগিনী his wives. I have been told that there are treatiſes in Bengaleſe and Shanſcrit upon the ſcience of muſic, but I could never procure a ſight of them. The book called রাগমালা (or *the necklace of muſic*) is nothing more than a collection of pictures, exhibiting the traditional hiſtory of the primary and ſubordinate modes, and the ſubjects appropriated to each.

Almoſt

Almoſt all the Bengal compoſitions are intended to be ſung to the accompaniment of inſtruments, and every change of metre or of ſtrain is regularly marked as it occurs; that no part may be introduced out of ſeaſon, and that a রাগ proper for the morning may not unfortunately be performed in the evening.

In moſt of the poetical writings upon religious or moral ſubjects, which are ſuppoſed to be recited or ſung by a Bramin to a ſurrounding audience, a ſort of hemiſtich or diſtich is occaſionally inſerted to be ſung in chorus by the whole aſſembly at particular intervals. It is not always a verſe belonging to the reſt of the meaſure, but has a ſeparate and diſtinct metre of its own: it is called ধুয়া. When it is to be attended with clapping of hands, as in the ceremonies of public worſhip, ধুয়া তান

In all the larger works, various kinds of metre are applied to enliven the ſtyle, or to expreſs particular change of ſentiments and paſſions: ſo in the Dron porb of the Mohaabhaarot where the lamentation of Orjjoon for the death of his ſon is introduced, the narrative of the accident is in the পয়ার or common heroic; but when Orjjoon himſelf begins to ſpeak, the meaſure ſuddenly breaks

breaks off into the ত্রিপদী beginning পার্থ মহা বীর হইন অস্থির &c.

The গীত or elegiac ſtyle of writing, is ſo very looſe and arbitrary, that I cannot lay down any rules for its conſtruction; but I have generally obſerved, that the ſame rhyme is carried on thro' the whole ode.

The ſtrain of theſe pieces ſeems in general to be much more poetical than that of their more extenſive compoſitions.

APPENDIX.

Hitherto we have ſeen the formation and conſtruction of the Bengal language in all its genuine ſimplicity; when it could borrow Shanſcrit terms for every circumſtance without the danger of becoming un-intelligible, and when tyranny had not yet attempted to impoſe its fetters even on the freedom of compoſition.

As a contraſt to this, I ſhall take for the ſubject of this appendix a ſhort petition which I have ſelected from a number of others as being remarkably replete with foreign expreſſions; and which ſerves to ſhew how far the modern Bengaleſe have been forced

forced to debaſe the purity of their native dialect, by the neceſſity of addreſſing themſelves to their Mahommedan Rulers. Indeed the Muſſulman officers, who ſuperintended the adminiſtration of juſtice and the collection of the revenues, would ſeldom or never condeſcend to receive petitions and letters in the Bengal language, with which they were almoſt wholly unacquainted: but obliged the natives to procure a Perſian tranſlation to all the papers which they might have occaſion to preſent. This practice familiariſed to their ears ſuch of the Perſian terms as more immediately concerned their ſeveral affairs; and by long habit, they learnt to aſſimilate them to their own language, by applying the Bengal inflexions and terminations.

I ſhall firſt inſert the petition as it ſtands in the original, copied exactly on a copper plate, and repreſented in the proper character on the correſponding page. This will ſhew the learner moſt of the vitiated forms of letters uſed in expeditious writing; and introduce him to the irregular hands, which are conſtantly found in matters of buſineſs.

I ſhall next give a plain, but not literal tranſlation of the petition, meerly to ſhew its meaning, and laſtly ſhall analyze the conſtruction of each word, and point out its derivation.

৭শ্রীরাম

গরিবনেওয়াজ শেলামত

আমার জমিদারি পরগনে কাকজোল
তাহার দুই গ্রাম দরিয়াশীকিস্তী হইয়াছে
শেই দুই গ্রাম পয়স্তী হইয়াছে চাকলে একবরপুরের
শ্রী হরেকৃষ্ণ চৌধুরি আজ রায় জবরদস্তী দখল করিয়া
ভোগ করিতেছে আমি মালগুজারির শরবরাহতে
মারাপড়িতেছি উমেদওয়ার জে শরকার হইতে আমিন
ও এক চোপদার শরজমিনতে পহুচিয়া তোরফেনকে
তলব দিয়া লইয়া আদালত করিয়া হকদারের হক দেলায়া
দেন ইতি শন ১১৮৫ শাল তারিখ ১১ শ্রাবন

ফিদবি
জাতবির রায়

Tranſlation.

Shree Raam !

Cheriſher of the poor, Proſperity !

My Zemindarry is the Pergunnah of Kaakjol; of which two villages have been overflowed by an inundation: theſe two villages were afterwards embanked. Now one Shree H*o*ra Kr*ee*ſh-*no* Choudh*ooree*, of the Chuklaa of Akb*o*rp*oo*r, having by force and violence taken poſſeſſion, applies them to his own uſe. I therefore am reduced to great difficulties in compleating the ſum of the revenues. I am hopeful that an Aameen and one Chobdar on the part of government may be ſent to the premiſes to ſummon both parties: and having juſtly decided upon the affair, may cauſe the right of property to be given to the true proprietor. This is my petition.

In the year 1185, 25 th day of the month Shraaw*o*n.

(ſigned)

The devoted ſuppliant

J*o*g*o*t Dh*ee*r Raay.

Analyfis.

৭ শ্রীরাম The crook of Gonafh, with the ufual invocation to Raam.

গরিবনেওয়াজ শনামত This is a Perfian formulary of addrefs, without any addition or change of inflexion to naturalize it into the Bengalefe: But it is very unufual to find it fo applied in the writings of the Hindoos.

আমার জমিদারি পরগনে কাকজোল 'My Zemindarry is the Pergunnah of Kaakjol.' আমার is the regular poffeffive cafe of আমি *I.* জমিদারি is corrupted from zemindaree a Perfian word fignifying an eftate, or poffeffion of lands পরগনে is alfo a Perfian word, and is applied to a large divifion or parcel of a diftrict. কাকজোল is a proper name, and properly of Bengal original.

তাহার দ্বই গ্রাম দরিয়াশীকিস্তী হইয়াছে 'Of which there has been an inundation of two villages.' তাহার is the regular poffeffive cafe of the demonftrative pronoun সে দ্বই improperly written for দুই *two.* গ্রাম is a Shanfcrit word for a Town or Village. দরিয়াশীকিস্তী is a Perfian compound term and fignifies *a breaking out of a river.* হইয়াছে is the third perfon fingular of the definite paft tenfe of হওন *to be*; fo that দরিয়াশীকিস্তী হইছে muft mean *there has*

has been an inundation of two villages, and দ্বই গ্রাম is the genitive caſe without the diacritical ſign.

শেই দ্বই গ্রাম পয়শ্তী হইয়াছে 'An embankment of theſe two villages has taken place.' শে properly সে is the demonſtrative pronoun, and agrees with গ্রাম which, as in the former ſentence, is the genitive without its termination. পয়শ্তী is a Perſian word and implies *embankment*; but the ſpelling is very erroneous in the Bengaleſe. হইয়াছে as in the former ſentence.

চাকলেএকবরপূরের শ্রীহরে কৃষ্ণ চৌধুরি আজ রায় জবরদস্তী দখল করয়িা ভোগ করিতেছে

'Shree Horakreeſhno Choudhooree, of the diſtrict of Akborpoor, having taken poſſeſſion by the way of violence, applies (them) to his own uſe.' চাকলে is a Perſian term for a diſtrict, একবরপূরের the genitive caſe of একবরপূর improperly written for একবরপুর the name of a place, compounded of একবর an Arabic title, and পুর a Shanſcrit term for a town or ſettlement. শ্রীহরে কৃষ্ণ is the name of a Bengaleſe, and চৌধুরি is a Bengal term for a certain office or poſt in the collection of the revenues. আজরায় জবরদস্তী is a Perſian formulary applied on all occaſions where

where force and violence have been exerted. দখল করিয়া is a compound preterite participle formed from the Bengal verb করন *to do*, and দখল an Arabic verbal implying *poſſeſſion*, or *entrance*; ভোগ করিতেছে is the definite preſent tenſe of a compound verb ſignifying *to eat*; for in all oriental languages *to eat* is applied to appropriation and enjoyment of every kind of property.

আমি মালগুজারির শরবরাহতে মারাপড়িতেছি 'I meet much difficulty in the completion of the revenues.' আমি is the pronoun *I*, মালগুজারির is a Perſian term, with the Bengal ſign of the genitive caſe added to it, and means *the revenues which are to be paid to government*.

সরবরাহতে is the ſign of the ſeventh caſe applied alſo to a foreign term, and implies *completion*. মারা পড়িতেছি literally ſignifies *am beaten*, but here denotes any hardſhip or ſuffering.

উমেদওয়ার জে শরকার হইতে আমিন ও এক চোপদার শরজমিনতে পহুচিয়া তোরফেনকে তলব দিয়া লইয়া আদালত করিয়া হকদারের হক দেলায়া দেন

"I am hopeful, that from the government an Aameen and one "Chopdaar having arrived on the premiſes, and having ſum-

"moned

" moned and brought together both parties, and having de-
" cided juſtly, may cauſe the property to be given to the right-
" ful proprietor."

This is a long ſentence compoſed of ſeveral members, all of which are connected together by the uſage of the preterite participle. উমেদওয়ার is a Perſian adjective and ſignifies *hopeful*: the verb ſubſtantive *I am* is underſtood. সরকার হইতে from the government. সরকার is a Perſian word and means *the head of affairs*. হইতে is a Bengal prepoſition *from*. জে is a Bengal particle meaning *that*. আমিন is an Arabic participle and denotes *one who is truſted* and is the term uſually applied to an officer diſpatched into the country for the immediate inveſtigation of occaſional diſputes. ও means *and*. এক is *one* in Bengaleſe. চোপদার improperly written for চুবদার is a Perſian term and ſignifies *bearing a ſtick*. It is applied to the attendants of men in high ſtation and Judges, who are diſtinguiſhed by ſilver ſticks. শরজমিনতে the ſign of the oblique Bengal caſe, is here applied to a Perſian compound word, meaning *the ſpot* or *premiſes*. পহুচিয়া is a Hindoſtanic verb adopted and declined like thoſe of the Bengaleſe: it means *to arrive*. তোরফেনকে the mark of the accu-

ſative

ſative caſe, is here added to an Arabic noun in the dual number, implying *the two parties.* তলব দিয়া is a compound participle formed from the Arabic word *talab* a ſummons, and দেওন the Bengal verb *to give.* নইয়া is the regular participle from the verb নওন *to bring.* আদালত করিয়া is compounded of an Arabic noun for *juſtice*, and করন *to do.* হকদারের a genitive termination is here added to হকদার a Perſian compound word meaning *a perſon poſſeſſing a right*, or *who hath right on his ſide.* হক is an Arabic word ſignifying *right.* দেনায়া দেন *may cauſe to give.* the firſt word is a cauſal participle irregularly formed from দেওন *to give*; the ſecond is the third perſon plural preſent tenſe of the ſame verb. The plural is expreſſive of reſpect to the character of the Aameen.

ইতি শন ১১৮৫ শান তারিখ ১১ শ্রাবন

ইতি an adverb meaning *thus far*: and implies that the petition is concluded. শন is anA rabic word for *year*, and always applied to dates or epoch. শান alſo means *year* in Perſian and the writer has here ignorantly uſed two words of the ſame ſignification

fication to expreſs one thing. তারিখ means the date or day of the month, in Arabic and Perſian. শ্রাবন is the name of a Bengal month, anſwering to half July and Auguſt.

ফিদবি is an Arabic participle derived from the verb to ſacrifice, and is always applied in Perſian to betoken humility and dependance. জগত খির রায় is a Bengal proper name.

THE END.

Errata discovered since the Bengal Grammar came to England.

Page. Line.				
29. 16	for.	*hrosockaar*	read	*hroswookaar.*
37. 2.	—	*Mohaabaarotar*	—	*Mohaabhaarotar.*
39. 1.	—	নাজাহো	—	নাজাহ.
—. 14.	—	চাহো	—	চাহ.
48. 15.	—	*baahgonee*	—	*baughonee.*
76. 14.	—	*fign*	—	*sign.*
77. 12.	—	*Composions*	—	*Compositions.*
— last.	—	*third*	—	*second.*
85. 5.	—	চালায়	—	চালাহ.
89. 18.	—	*was*	—	*is.*
101. 3.	after:	*and*	fupply	*the.*
102. 7.	for.	*porosmai*	read.	*porosmi.*
109. 4.	—	জাবে	—	জাবি.
112. 6 & 7.	—	*a river of the water of life*	—	*an immortal stream.*
115 last.	—	*by adding*	—	*having.*
123. 19.	—	দেইমাস	—	দেইলাব.
133. 10.	—	পরাঅয়	—	পরায়.
146. 20.	—	*Maculine*	—	*Masculine.*
166. 2.	—	*seventh*	—	*seventeenth.*
—. 4.	—	উনবিংশতি	—	উনবিংশ.
167. 9.	—	*Airthmetic*	—	*Arithmetic.*
184. 17.	—	*Bead-roll*	—	*Rosary.*
197. 12.	after	*I am not able*	fupply	*for.*
199. 11.	for	*Kyhatrees*	read	*Khyatrees.*
—. 14.		*The first & third words of this line must change places.*		
204. 7.	for	*principal*	read	*principle.*
205. 12.	—	*Subordiante*	—	*Subordinate.*